KUMĀRASAMBHAVA

(CANTOS I—V)

OF

KĀLIDĀSA



R. D. Karmarkar

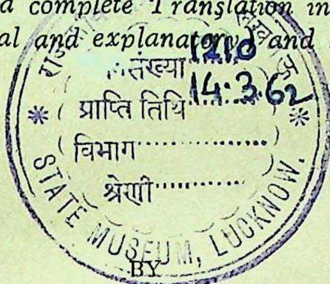
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(CANTOS I—V)

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KĀLIDĀSA

Edited with a complete Translation into English, Notes (critical and explanatory) and Appendices



BY

R. D. KARMARKAR,
Director, Research Department, Bhandarkar O. R. Institute,
Formerly Principal, Sir Parashurambhau College, Poona.

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PREFACE

This edition of the *Kumārasaṁbhava* is specially prepared with a view to meet the needs of students studying for University examinations. It would, I trust, be also of no inconsiderable use to the general reader. An attempt has been made, to explain at length the various difficult passages in the poem so that the real poetic charm might be appreciated by persons of even average intelligence. The reader would, I hope, find here much new matter by way of exegesis or interpretation. In the Introduction, questions like the extent and the sources of the poem, have been dealt with fully. It was first intended to publish an old Sanskrit commentary along with this edition, but as old commentaries are not obviously likely to meet the requirements of the modern student, Setumādhavācārya Gajendragadkar Shastri, at my request, very willingly undertook the task of writing a new commentary which, I am sure, would be found to be very helpful by the students.

In the preparation of this edition, I derived much help from the Trivandrum edition as also the editions of Jīvānanda and Mr. Ray and 'Kālidāsa et L'Art Poètique de L'Inde' of Dr. Harichand Shastri. My sincere thanks are due to these, especially to the Trivandrum edition, from the commentaries in which I have freely quoted in the Notes. Dr. A. B. Gajendragadkar, M. A., Ph. D., M. R. A. S., of the Elphinstone College was also kind enough to make several useful suggestions. Lastly, I must thank Messrs. A. V. Patwardhan, V. H. Barve and K. M. Bal of the Aryabhushan Press, Poona, for the excellent printing of the book.

New Poona College,
July 1923.

R. D. Karmarkar

Preface to the Second Edition

The first edition had been long out of print, but owing to various causes, it was not found possible by me to undertake the task of bringing out a new edition till now.

Considerable changes have been made in this edition. The Sanskrit commentary had to be dropped, in order mainly to lessen the volume of the book, and also in view of the fact that the Notes do contain ample quotations from well-known Sanskrit commentaries. The Notes also have been thoroughly revised. The English translation and the prose-order of the Sanskrit stanzas, have been given just below them, for ready reference. The views expressed in the Introduction, about the extent of the Kumārasaṁbhava, etc. have not been seriously challenged by any scholar, since the publication of the first edition nearly thirty years ago. I have not therefore made any changes in the Introduction proper.

I have to express my thanks to Prof. K. G. Bedekar, M. A., of the M. E. S. College, Poona, and Miss Sulochana Nachane, M. A., and Mrs. Shilavati Oka, M. A., of the Research Department, Bhandarkar Oriental Institute, for their help in correcting the proofs and for many useful suggestions.

Lastly, I must express my gratitude to Mr. V. A, Patwardhan, the energetic Manager of the Aryabhushan Press, for printing the book in such a short time.

Poona
June 1951.

R. D. Karmarkar

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ABBREVIATIONS USED

Amara—Amarakośa
Gītā—Bhagavadgītā
Kādam—Kādambarī
K. P.—Kāvyaprakāśa
Kumāra—Kumārasaṁbhava
Manu—Manusmṛti
Mālatī—Mālatīmādhava
Mālavikā—Mālavikāgnimitra
MBH—Mahābhārata
Megha—Meghadūta
Mṛccha—Mṛcchakaṭika
Mudrā—Mudrārākṣasa
Raghu—Raghuvaṁśa
Rat—Ratnāvalī
Sarasvatī—Sarasvatīkaṇṭhābharaṇa
Sāhitya—Sāhityadarpaṇa
Śāk—Śākuntala.
Śiśupāla—Śiśupālavadha
Uttara—Uttararāmacarita
Vikram—Vikramorvaśiya

INTRODUCTION

I THE KUMĀRASAṀBHAVA : A MAHĀKĀVYA

The *Kumārasaṁbhava* is included in the list of the five well-known Mahākāvyas[1] in Sanskrit literature. Of these five, Kālidāsa has the honour of contributing two, viz. *Kumāra* and *Raghu*. That the *Kumāra* is the earlier work of the poet, can not be doubted. The *Raghu* contains a number of references to Kumāra Kārtikeya who is the standard of comparison for the kings of the Raghu race, and also to Kāma and the persistence with which these references are made, clearly shows that the poet expects his readers to know the Kumāra as he has painted him in his earlier work, the *Kumāra*. The style of the *Kumāra* especially in the first three Sargas, is obviously more laboured and artificial and the poet seems to be at great pains to write carefully rather than naturally. The search for poetic conceits is also quite apparent. All this points out to the fact that the *Kumāra*, at any rate, the beginning portion of it, was the poet's first work. Tradition also supports this view. Kālidāsa, who was first quite a block-head and was married to a Princess, being stung by the scornful words of his wife, determined to secure the favour of Gaurī by penance, with the result that the Goddess conferred upon him high poetic genius. On his return Kālidāsa was asked by his wife, अस्ति कश्चित् वागर्थः, and the poet taking each of the three words as the beginning for three different works composed the *Kumāra*, *Megha* and *Raghu* (the *Kumāra* begins with अस्ति, अस्त्युत्तरस्यां दिशि etc., the *Megha* with कश्चित्, कश्चित् कान्ताविरहगुरुणा etc. and the *Raghu* with वागर्थौ, वागर्थाविव etc.). The gracefully modest reference to himself by the poet at the beginning of the *Raghu*, reveals[2] certainly the humility of a *great* poet, conscious of his ability and superiority, and not that of a novice, and is on a par with the sentiment[3] ex-

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1 The five Mahākāvyas are : *Raghuvaṁśa*, *Kumārasaṁbhava*, *Kirātārjunīya*, *Śiśupālavadha* and *Naiṣadha*.

2 क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः । तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् ॥ मन्दः कवियशःप्रार्थी गमिष्याम्युपहास्यताम् । प्रांशुलभ्ये फले मोहादुद्बाहुरिव वामनः ॥ I. 2–3.

pressed in the *Śākuntala*, indicating that *Raghu* and *Śāk* go more or less together. Everything about the *Raghu*, the style, the finish, the accuracy of description, the ease with which the poet seems to write, etc., leads one to the conclusion that the *Raghu* is obviously the work of the poet when he was at the height of his power.[4]

A Mahākāvya (long poem) is thus defined by Daṇḍin, a comparatively old rhetorician (*circa* 6th century A. D.) as follows :—

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥
इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
चतुर्वर्गफलायत्तं चतुरोदात्तनायकम् ॥
नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥
अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसंधिभिः ॥
सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जनम् ।
काव्यं कल्पोत्तरस्थायि जायते सदलंकृति ॥
न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।
यद्युपात्तेषु संपत्तिराराधयति तद्विदः ॥ (I. 14–20).

that is, a long poem should consist of cantos, not too lengthy and having agreeable metre and having proper connection with one another ; it should open with a benediction, a salutation or the mention of the theme and should be based upon a historical incident or otherwise ; its hero should be noble and clever ; it should contain descriptions of cites, oceans, mountains, seasons, the risings of the sun and the moon, sports in garden and water, drinking parties, marriages, love-in-separation, the birth and rise of princes, embassy, marches, battles etc ; the cantos should end with different metres and the hero should naturally be described as triumphant. It is not intended that every long

3 आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् । I. 2.

4 For a fuller discussion of this question, see our paper ' The Chronological order of Kālidāsa's works ' read at the 2nd. Oriental Conference (Jan. 1922), and published in the Proceedings thereof.

poem should contain all the above things. The purpose of writing such a poem, should of course be the acquisition of the Puruṣārtha or the four-fold ends.[5]

The *Kumāra* admirably satisfies the above definition of a Mahākāvya. It is divided into eight cantos,[6] written in an

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5 The *Agnipurāṇa* (which is perhaps older than the *Kāvyādarśa*) gives a practically similar definition, except a reference to Vedic metres and the deeds of unchaste women; सर्गबन्धो महाकाव्यमारब्धं संस्कृतेन यत्।... इतिहासकथोद्भूतमितरद्वा सदाश्रयम्। मन्त्रदूतप्रयाणाजिनियतं नातिविस्तरम्। शक्वर्यातिजगत्यातिशक्वर्या त्रिष्टुभा तथा॥ पुष्पिताग्रादिभिर्वक्त्राभिजनैश्चारुभिः समैः। मुक्ता तु भिन्नवृत्तान्ता नातिसंक्षिप्तसर्गकम्॥ अतिशक्वरिकाष्टिभ्यामेकसंकीर्णकैः परः। मात्रयाप्यपरः सर्गः प्राशस्त्येषु च पश्चिमः॥ कल्पोऽतिनिन्दितस्तस्मिन्विशेषानादरः सताम्। नगरार्णवशैलर्तुचन्द्रार्काश्रमपादपैः॥ उद्यानसलिलक्रीडामधुपानरतोत्सवैः। दूतीवचनविन्यासैरसतीचरिताद्भुतैः॥ तमसा मरुताप्यन्यैर्विभावैरतिनिर्भरैः। सर्ववृत्तिप्रवृत्तं च सर्वभावप्रभावितम्॥ सर्वरीतिरसैः स्पृष्टं पुष्टं गुणविभूषणैः। अत एव महाकाव्यं तत्कर्ता च महाकविः॥ (337.24–32). The definition given by the *Sāhityadarpaṇa* (14th century A. D.) is evidently more detailed and arrived at by a close scrutiny of the Mahākāvyas available in its time. It refers to the extent of a Mahākāvya as being more than eight sargas, and allows one of the sargas to consist of various metres, though usually the sargas should have a uniform metre, with a change only at the end. The poem should be named after the Hero or some other important character or the subject-matter; सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः। सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः॥ एकवंशभवा भूपाः कुलजा बहवोऽपि वा। शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते॥ अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः॥ इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम्॥ चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत्। आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा॥ क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम्। एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः॥ नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह। नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते॥ सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत्। सन्ध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः॥ प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः। संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः॥ रणप्रयाणोपयममन्त्रपुत्रोदयादयः। वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह॥ कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा। नामास्य सर्गोपादेयकथया सर्गनाम तु॥ (VI Pariccheda). The *Īśānasaṁhitā* (date uncertain) gives the limit of the extent of a Mahākāvya, from eight to thirty sargas. अष्टसर्गान्न तु न्यूनं त्रिंशत्सर्गाच्च नाधिकम्। महाकाव्यं प्रयोक्तव्यं महापुरुषकीर्तियुक्॥ For other definitions of a Mahākāvya, see Bhāmaha's *Kāvyālaṁkāra* (I. 19 ff.) and Bhoja's *Sarasvatīkaṇṭhābharaṇa* (V. 128 ff).

6 See next Section for the question whether the *Kumāra* consists of eight or seventeen cantos.

agreeable metre and well connected with one another. It opens with the Vastunirdeśa by referring to Himālaya, the father of the Heroine. The great God Śiva is the Hero. The Vastu is based upon the well-known story[7] of Kārtikeya and Tāraka in the Purāṇas. It contains the description of the mountain (I, VI, VIII), love-in-separation (IV), marriage (VII), embassy of the Saptarṣis (VI), saṁbhoga (VIII). The cantos end with different metres.

II THE EXTENT OF THE POEM

The Nirnayasagar Press edition of the poem contains seventeen Sargas, with the commentary of Mallinātha on the first eight of them, and the commentary of Sītārāma[7], on Sargas eight to seventeen. A large number of the manuscripts at the Bhandarkar Institute, Poona, consulted by us, contain commentaries ending with the seventh or eighth Sarga and very few contain the text up to the seventeenth Sarga. Aruṇagirinātha and Nārāyaṇa, whose commentaries are published in the Trivandrum edition, obviously regard the poem as complete at the end of the eighth Sarga. The question therefore arises, what is the real extent of the *Kumāra*? Does the poem contain only the first eight Sargas, and are we to suppose that Sargas 9–17 were added later on by some other poet?

The arguments in favour of regarding the poem as ending with the seventeeth Sarga are as follows:—The story of the poem is left quite incomplete at the end of the eighth Sarga which describes the enjoyment of Śiva and Pārvatī after marriage. The reference to Tāraka in the second Sarga does require to be carried to its legitimate conclusion, viz. his death at the hands of Kumāra Kārtikeya. The poem should, therefore, naturally end with Tārakavadha. Mahākāvyas[8] usually contain a large number of Sargas and eight Sargas seem to be too

7 Sītārāma finished his commentary in the year 1870 of Vikrama (that is, in 1814 A. D.) as he himself tells us, संवत्सरेऽङ्काद्रिपुराण(१८७०)तुल्ये नभस्यमासे बहुले दले च। तिथावनङ्गस्य सर्जीववारे टीका कुमारस्य समापदेषा ॥ He is thus quite a modern commentator.

8 *Raghu*, *Śiśupāla*, *Naiṣadha*, and *Kirāt* contain 19, 20, 22 and 18 sargas respectively. The *Haravijaya* contains as many as fifty sargas.

few for a poem to be called a Mahākāvya. The poet no doubt, is just within the limits of the definition of a Mahākāvya as given by the *Īśānasaṁhitā* which prescribes eight Sargas as the minimum for a long poem, but the *Sāhityadarpaṇa*, the definition in which is obviously arrived at after a close scrutiny of the Mahākāvyas extant in its time says that the Sargas in a Mahākāvya should be *aṣṭādhikāḥ* and not merely *aṣṭa*. If the author of the *Sāhityadarpaṇa* had known the *Kumāra* to consist only of eight Sargas, he would have in all probability amended his definition so as to include the *Kumāra* strictly within its province. It may be presumed therefore that the *Sāhityadarpaṇa* knew the *Kumāra* to consist of *more than eight* Sargas. As the poem is called *Kumārasaṁbhava*[9] 'the story of the birth of Kumāra,' it is reasonable to suppose that the poem should at least describe the birth of Kumāra, if not more. The eighth Sarga ends with the suratavarṇana of Śiva and Pārvatī and the birth of Kumāra is described in the tenth Sarga. Nārāyaṇa tries to explain away this point by remarking अष्टमसर्गे संभोगवर्णनेन कुमारोत्पत्तेर्बिन्दूपक्षेपोऽपि कृत इति सर्वमनवद्यम्. This would have been quite a satisfactory explanation if the Kumāra had been born in the ordinary manner. As a matter of fact, the transference of the semen successively to Agni, the Ganges and the six Kṛttikās, is an incident which no one can possibly dispense with in the description of the birth of Kumāra Kārtikeya. The poem would have been more appropriately named *Śivavivāha* or *Pārvatīpariṇaya*[10] if it were to extend up to the eighth Sarga

9 The expression कुमारसंभव is thus explained:—कुमारस्य संभवः कुमारसंभवः. The word is then metaphorically identified with Kāvya, the identification being based upon प्रतिपाद्यप्रतिपादकभाव. It thus becomes an adjective to काव्य, and so we have the neuter form कुमारसंभवम् (if the expression is regarded as an adjective to प्रबन्ध, we would get कुमारसंभवः). The adjective कुमारसंभवम् again, is to be understood as a noun in the sense of a poem of that name, according to Vāmana's dictum: विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ. Or, the expression can be explained as कुमारस्य संभवः वर्ण्यते यस्मिन् तत्.

10 The drama, *Pārvatīpariṇaya* written or supposed to be written by Bāṇa follows closely the story in the *Kumāra*. Are we to take it that Bāṇa drew upon only a portion of the *Kumāra* and named his drama accordingly ?

only. Even if we grant the contention of Nārāyaṇa that the tātparya of the poem is शम्भोश्चित्ताकर्षणमात्र,[11] and that what the gods want is not Tārakavadha, but only the creation of a General, it cannot be denied that there is a strong expectancy to know as to what happened to Tāraka. The poem thus seems to demand a better conclusion and one which would refer directly to the birth of Kumāra and the consequent fall of Tāraka. Such being the case, the reason why some of the commentators seem to ignore Cantos 9-17 must be sought elsewhere. This latter portion of the poem is decidedly inferior to the former and this might have led the commentators to ignore it. Some commentators[12] do even comment on the eighth Sarga, the genuine character of which cannot be questioned, on the ground that it contains the description of the surata of Śiva and Pārvatī, the parents of the Universe. The title 'Kumārasaṁbhava,' for the whole poem up to the 17th Sarga, can be shown to be significant by taking 'saṁbhava' in the sense of both 'birth' and 'extraordinary greatness', so as to include the account of Kārtikeya's birth as

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11 नात्र तारकासुरनिग्रहः काव्ये साध्यः। तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये ॥ (II.51) इति देवैः कुमारसृष्टिमात्रस्यैव ब्रह्माणं प्रति प्रार्थितत्वात्। तारकासुरनिग्रहस्तु कुमारोद्भवप्रस्तावकतया निमित्तत्वेनोपाक्षिप्तः यथा किरातार्जुनीये दुर्योधनजयः। तस्मात् कुमारसंभव इत्येव संज्ञा युक्ता। न चैवं सति तत्पर्यन्तं काव्यं प्रवर्तयिष्यामिति वाच्यम्। 'उमारूपेण ते यूयं संयमस्तिमितं मनः। शम्भोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ॥' (II.49) इति ब्रह्मणः प्रतिवचनेन शम्भोश्चित्ताकर्षणमात्रस्यैव परमसाध्यत्वेन प्रतिपादनात्। (P. 4, Part I, Trivandrum edition).

12 Nārāyaṇa remarks (Pp. 212-13, Trivandrum edition, Part III) तत्र माधवेनोक्तम्—अत्राष्टमः सर्गो गौरीसंभोगवर्णनाद् वाचयितुं श्रोतुं व्याख्यातुं च न युक्तः, एतच्छीलानां देवताशापादायुषः क्षयो भविष्यतीति। दाक्षिणावर्तेन पुनः, अस्य प्रकरणस्य शिवयोः संभोगविषयत्वाद् रसभावार्थान् विविच्य वक्तुं बिभेमि। तस्मादन्वयमात्रमधिक्रियत इति। Aruṇagiri thus criticises Dakṣiṇāvarta's view—एतदल्पज्ञताविलसितं यतः प्रसिद्धलौकिकोत्तमनायकव्यवहारमनुकुर्वतोरनयोर्महानटयोर्लीलामात्रात्मिकासु प्रवृत्तिषु परमार्थबुद्धिर्यस्यास्ति तस्यैवायं दोषः। यस्य तु सा नास्ति तस्य तद्विवेचनमपि शिवयोः स्तुतौ पर्यवस्यति। (*ibid* P. 214). Jīvānanda also remarks तस्याव्याख्याने कारणं च विट्ठलशास्त्रिणा यदुट्टङ्कितं तदपि भवितुमर्हति। हरपार्वत्योः संभोगवर्णनस्य मातापित्रोरिवानास्वाद्यतया तथावर्णनस्याष्टमे सत्त्वेन तत्रोपेक्षासंभवात् तत उत्तरग्रन्थस्य तद्भागस्याव्याख्यानसंभवाच्च।

well as the destruction of Tāraka at his hands.[13] Jīvānanda in his introduction[14] says that Ujjvaldatta, referring to the word भेरि, remarks रवः प्रगल्भाहतभेरिसंभवः इति कुमारसंभवः, thus showing that he was aware of the existence of more than eight Sargas for the poem, as the expression in question occurs in XIV. 32. Sargas 9–17 therefore are genuine and do form a part of the poem.

The above arguments, though undoubtedly there is some force in them, are in our opinion, not powerful enough to carry absolute conviction as regards the genuine character of all the Sargas 9–17. The genuine character of the eighth Sarga is now a settled fact. Mallinātha comments upon it, as also Dakṣiṇāvarta, Aruṇagiri and Nārāyaṇa. Aruṇagiri, who has no scruples to comment on the eighth Sarga and justifies the step he has taken, does not at all show that he regards the poem as in any way incomplete at the eighth Sarga, as also Nārāyaṇa. The special pleading involved in taking saṁbhava to mean 'extraordinary greatness' is quite apparent and requires no comment. It is certainly unusual for commentators to ignore a large portion of a work on the score that it is of inferior merit[15]. The expression *aṣṭādhikāḥ* in Viśvanātha's definition of a Mahākāvya is more in favour of those who regard the *Kumāra* to contain only eight Sargas. It would be seen that the *Sāhityadarpaṇa*, unlike the *Īśānasaṁhitā*, does not

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13 ...भवो भूतिर्महिमेति नार्थान्तरं सम्यग् भवः महिमातिशयः कुमारस्य महा-महिमा अत्रेति व्युत्पत्त्या तत्कृततारकवधरूपमहामहिमवर्णनादस्य कुमारसंभवनामता प्रसिद्धा... । शिशुपालवधादिवत् तारकवधादिसंज्ञाभागित्वं नास्य शङ्कयितुं शक्यम् संभवपदस्य तन्त्रोच्चरितन्यायेन, उत्पत्तिमहिमातिशयरूपस्यार्थद्वयस्य उपन्यासार्थत्वेन कुमारस्योत्पत्तिमहिमातिशयरूपतारकवधरूपयोरर्थयोर्वर्णनीयता शिशुपालवधादौ च तदुभयाभावान्न तद्वत् संज्ञाप्रसक्तिरिति सुधीभिर्भाव्यम् । (Jīvānanda's Introduction).

14 Curiously enough, Jīvānanda's edition does not contain this expression रवः प्रगल्भाहतभेरिसंभवः at all. He reads महास्वनः सैन्यविमर्दसंभवः which is also the reading of the Nirnayasagara edition, which gives the रवः प्रगल्भ etc. as a variant in the foot-notes.

15 We do not share the view which is expressed in a more or less cavalier manner that sargas 9–17 are so prominently inferior in merit. Expressions like मुदे न हया किमु बालकेलिः (XI. 41) possess quite a Kālidāsian touch. Besides, a poet is not obviously expected to keep the same high level of excellence throughout a long poem.

prescribe a maximum number of Sargas for a long poem. It gives only the minimum. The *Kumāra* of all the Mahākāvyas extant is the shortest and it might be presumed that Viśvanātha had the *Kumāra* in his mind when he wrote the definition. But to understand *aṣṭādhikāḥ* to mean "as many as seventeen Sargas, seems to us to be quite unfair. It might at the most mean 'nine or ten'. In all probability, the expression is intended to mean 'eight or more'. The most convincing piece of evidence in favour of regarding the *Kumāra* as consisting only of the first eight Sargas is the fact that rhetoricians do not seem to be at all aware of any additional Sargas for the poem. Dr. Harichand in his 'Kālidāsa et L'Art Poetique de L'Inde' shows that in all, 124 verses[16] are quoted by various writers on rhetorics from the first eight Sargas, while none of them quotes a single verse from the remaining nine Cantos. When we take into consideration the fact that the works on rhetorics, ancient and modern, consulted by Dr. Harichand—and the list of works so consulted is well nigh exhaustive—quote verses from *each and every Canto* out of the ninenteen Cantos of the *Raghuvaṁśa*, the complete boycott of Sargas 9–17 of the *Kumāra* could be accounted for only on the supposition that they were not aware of them. One can understand a Sarga or two being ignored, but that the whole host of rhetoricians should ignore so completely the Sargas in question, is inexplicable except on the above supposition. In order to make the title of the poem more significant, we might perhaps regard Sargas 9 and 10 as genuine, as they refer to the extraordinary manner in which Kārtikeya was born. In *Vikram*, we have a reference to the Gandhamādana grove on the Kailāsa as being an ideal place for enjoyment.[17] This reference would be all the more appreciated by one who has read the detailed description of such enjoyment in the eighth Canto and a part of the ninth Canto of the *Kumāra*, and is undoubtedly intended by the

16 These 124 verses are thus distributed in the various sargas:—I (32), II (6), III (27), IV (9), V (22), VI (9), VII (9) VIII (9).

17 चित्रलेखा—[उर्वशी किल तं राजर्षिं लक्ष्मीसनाथममात्येषु निवेशितराज्यधुरं गृहीत्वा कैलासशिखरोद्देशं गन्धमादनं विहर्तुं गता ।] सहजन्या—[स नाम संभोगो यस्तादृशेषु प्रदेशेषु ।] Act IV.

poet to refer to his *Kumāra.* The oft-repeated comparison[18] of the kings of the Raghu race in the *Raghuvaṁśa*, to Kumāra Kārtikeya, would suggest the possibility of later Sargas being written by Kālidāsa, as the heroism of Kumāra is described only there. In view of the total ignoring by the rhetoricians of Sargas 9–17, it is very difficult to dogmatise on the present point.

At the end of the *Vikramorvaśīya*, after Āyus had been crowned Yuvarāja, Nārada remarks[19] that the installation of Āyus as Heir-apparent reminds him of the installation of Mahāsena or Kārtikeya as Commander-in-chief by Indra. It would be seen from the context, that this remark of Nārada is not quite essential for the purposes of the play proper. Are we therefore justified in interpreting this remark as a reminiscence on the part of Kālidāsa, of the description of the installation ceremony as General, of Kārtikeya in *Kumāra* (Canto XIII) ? Is Kālidāsa offering a sort of apology by this remark, for the meagre description of the installation ceremony of Prince Āyus, and referring his readers to the more or less detailed description of a similar ceremony ? Unless we see some such point in the above remark in the *Vikram*, the propriety of the passage would be lost. The passage in the *Vikram* thus seems in all probability to suggest the genuine character of the Sargas in *Kumāra*, that describe the history of Kārtikeya after his birth. Under these circumstances, we can arrive at no better conclusion than that Sargas 1–8 are definitely from the pen of Kālidāsa, Sargas 9–10 also are most probably to be ascribed to him and that it is not improbable that Sargas 11–17 should have also been written by him.

III THE SOURCES OF THE KUMĀRASAMBHAVA

The story of the *Kumāra* (1–8) is briefly as follows[20]:—The gods being oppressed by the demon Tāraka go in a deputation

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18 See our paper 'The Chronological order of Kālidāsa's works'.

19 आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते।
अभिषिक्तं महासेनं सैनापत्ये मरुत्वता॥ *Vikram* V. 23

20 See also the synopsis at the beginning of each Canto in the notes.

to Brahmadeva who advises them to try to attract the mind of Śiva by means of Pārvatī, as the son of Śiva and Pārvatī alone would be able to kill Tāraka. Indra sends Madana on this mission, but Śiva, angry at the interference thus caused in his penance, burns Madana to ashes. Pārvatī with the consent of her father, takes to rigorous austerities to secure Śiva as her husband. Śiva, after testing her love by coming to her in the guise of an ascetic Baṭu and freely abusing Śiva to her face, discloses his own form and admits himself to be conquered by Pārvatī's penance. Śiva then sends the Saptarṣis to Himālaya to make a formal demand for the hand af Pārvatī. Himālaya is only too glad to grant this demand and the marriage of Śiva and Pārvatī is celebrated with due pomp and magnificence. Śiva and Pārvatī then enjoy themselves to their heart's content on the Gandhamādana and the Kailāsa.

The story of Kumāra and the death of Tāraka by his hands is referred to in the *Mahābhāruta*, the *Rāmāyaṇa* and the various Purāṇas, such as the *Śivapurāṇa*, *Saurapurāṇa*, *Matsyapurāṇa*, *Brahmapurāṇa*, *Kālikāpurāṇa* etc. As the date of the various Purāṇas is quite uncertain, it is difficult to say whether Kālidāsa was indebted to them for his story of the *Kumāra*. That the Purāṇas are not after all so modern as they were once thought to be, may be easily admitted, but this does not preclude the possibility of their being extensively revised from time to time. The extract from the *Śivapurāṇa* as given by Jīvānanda, reproduced in Appendix A, would show a marked similarity to various expressions and ideas in the *Kumāra* and very often even the order in which various things are described is the same in both the works. The similarity is so great that it can only be accounted for on the supposition that one of them is the borrower. Did Kālidāsa slavishly imitate the *Śivapurāṇa*, or did the reviser of the *Śivapurāṇa* take the opportunity of embellishing his work by importing ideas and expressions from the *Kumāra* which had become quite well-known in his time ? The poetical conceits after conceits, which occur freely in the *Kumāra*, seem to be quite in the proper place in a Mahākāvya; they appear to be more or less foreign to the spirit of a Purāṇa. Kālidāsa in Canto I. 26 incidentally makes a pun on the epithet Umā, but does not use the actual words '*Umā*' in V. 3 when

Menā tries to dissuade Pārvatī from going in for penance. The reviser of the *Śivapurāṇa* apparently regarding this as a blunder on the part of Kālidāsa puts in the mouth of Menā, the actual words '*U mā.*' The chances are that the author of the *Śivapurāṇa* has incorporated in his work the ideas and expressions from *Kumāra*, and not *vice versa*. The *Mahābhārata* and the *Rāmāyaṇa* may be presumed to have existed in the form in which they now are, in the time of Kālidāsa, but the story as given by them could not be regarded as a possible source for the story of the *Kumāra*, as the stories differ so materially. Thus in *Vanaparvan* Adhyāyas 225-233, the story of Kumāra is given as follows:- Indra, anxious to have a General for the army of the gods, while wandering on the Mānasa mountain came across a maiden who was crying out for help and also for a husband. Indra drove away Keśin who was pursuing her, and asked her who she was. The maiden told Indra that she was Devasenā, a daughter of Dakṣa, and that she wanted some one to marry her. Brahmadeva, being solicited by Indra on her behalf, declared her husband to be the future General of the Gods. In the meanwhile, Agni fell in love with the wives of the Saptarṣis, and his wife Svāhā, assuming the form of the wives of the seven sages, excluding Arundhatī, fulfilled Agni's desire. The six-faced Kārtikeya, who was born of Agni's semen, immediately after his birth, pierced through the Krauñca mountain and rent asunder the peak of the Śveta mountain with arrows. Viśvāmitra brought up Kārtikeya who also fought with Indra but was ultimately reconciled to him. Indra appointed Kārtikeya the General of the gods and made him marry Devasenā. In Adhyāya 231, Kārtikeya is declared by Brahmadeva to be really the son of Śiva and Pārvatī, and Kārtikeya ultimately destroyed the Mahiṣāsura. In the *Anuśāsanaparvan*, Adhyāyas 130-133, the gods are stated to have approached Brahmadeva to secure the destruction of Tāraka. And Kārtikeya is described to have been born of Śiva's semen which was borne first by Agni, then by the Ganges and then by the Kṛttikās. In the *Śalyaparvan*, Adhyāyas 45-47, Kārtikeya is stated to have been born of Śiva's semen, and to have killed Tāraka. In the *Rāmāyaṇa* also (*Bālakāṇḍa*, sargas 36, 37) Agni is said to have first taken the tejas of Śiva in Sarga 36, where Kārtikeya is described as Agnisambhava. In

Sarga 37, Kārtikeya is spoken of definitely as the son of Agni and the [21]Ganges, and the six Kṛttikās are spoken of as having brought him milk. The account in the Purāṇas generally is the same as given by Kālidāsa, though differing in minor details. As a matter of fact, it appears that Kālidāsa need not have been indebted to any work at all for the story of the *Kumāra*. For, in his *Kumāra* there is very little that can be said to have been really borrowed by the poet. The *Kumāra* is pre-eminently a poem consisting, so to speak, of various pen pictures and the story as such is made to fade into insignificance. Thus, the whole of the first Canto consists of a detailed description of the mountain Himālaya and the beauty of Pārvatī. As many as seventeen verses describe Himālaya and Pārvatī is described in nineteen verses. Thus out of the sixty verses, thirty-six are given to the description of Himālaya and Pārvatī and the poet obviously could have written these without being a debtor to any work. If at all, the reference to Nārada and his declaration to the effect that Pārvatī would be Śiva's wife, may be said to have been taken from some earlier work.

Canto II is mostly taken up by the description of Brahmadeva, in terms of the Highest, and the recital of the oppressive acts of Tāraka. Here again, there is no great possibility of the poet being a borrower. In *Raghu* X also, Viṣṇu is described in a similar manner and in both *Raghu* and *Kumāra*, the poet gives us his own view of the Highest, mostly after the manner of the *Gītā*. The oppressive deeds of Tāraka, or similar acts of Rāvaṇa in *Raghu* X, are quite conventional and do not argue any borrowing on the part of the poet.

The description of the spring and of Śiva and Umā in Canto III, similarly can be legitimately said to be due to the poet's own imagination, as also the conversation of Indra and Madana at the beginning.

For the lamentaion of Rati in Canto IV, the poet need not have been indebted to any work. The reference to the curse on

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21 इयमाकाशगङ्गा च यस्यां पुत्रं हुताशनः। जनयिष्यति देवानां सेनापतिमरिंदमम्॥
ज्येष्ठा शैलेन्द्रदुहिता मानयिष्यति तं सुतम्। उमायास्तद्बहुमतं भविष्यति न संशयः॥
(Sarga 37, 7-8)

Madana and its termination by the marriage of Śiva and Pārvatī, seems to be an invention of the poet who thus secures a closer connection of that episode with the story proper.

Canto V is mostly taken up with the description of Pārvatī's penance and the dialogue between Śiva disguised as a Baṭu and Pārvatī. This dialogue, which is justly regarded as a master piece of Kālidāsa, has much of the dramatic in it and appears to be quite foreign to the nature of the Purāṇas. Even if Kālidāsa is supposed to have been indebted to some source for this episode, it must be granted that the racy way in which the dialogue is carried on and the poetic touches that enhance its charm in an indescribable manner, are Kālidāsa's own.

In Canto VI, we have the description of the Saptarṣis and Oṣadhiprastha, the capital on the Himālaya. This also does not appear to have been a mere case of borrowing.

Canto VII describes the marriage-ceremony at full length. The poet repeats some verses from this Canto in *Raghu* VII, being evidently pleased with them. Nobody can doubt that this beautiful description is due to the poet's own imagination.

In Canto VIII, the description of the twilight, sun-set etc is obviously the poet's own.

It would thus be seen that whatever is striking and beautiful in the *Kumāra*, can not but be declared as having been due to the poetic genius of Kālidāsa himself. For the story of Kumāra Kārtikeya, he might have been indebted to more than one work, but as has been already shown above, the story as such has faded into insignificance and the beauty of the *Kumāra* as a whole has not much to do with it.

IV A CRITICAL APPRECIATION

The *Kumāra*, though it can not be declared to be the master piece of Kālidāsa, has undoubtedly a singular charm of its own and has always been a favourite with lovers of Sanskrit literature. In the first three Cantos particularly, one can easily see that the poet is not writing quite naturally and is at pains to secure as many poetical conceits as possible. This is especially noticeable in the detailed description of Pārvatī's beauty in Canto I. Not that this description lacks charm, but there is

certainly not that natural grace which has justly 'come to be regarded to be the *forte* of Kālidāsa. In all his other works, the poet describes the Hero as hankering after the Heroine. In the *Kumāra*, the position is reversed and the unprecedented sacrifice which Pārvatī makes in order to secure Śiva as her husband makes the most profound appeal to the reader. Noble aims demand equally noble sacrifices. Pārvatī was Uccaiḥpada-laṅghanotsukā and so she had to undergo unheard-of privations before she succeded in achieving her desired object. Anything that is secured easily is not worth having. This is the moral of the *Kumāra*. When Dharma begins to decay and Adharma reigns supreme in the world, the Highest is forced to take an avatāra for the protection of the good and the destruction of the wicked as declared by the Bhagavat in the *Gītā*.[22] But it is up to the Universe also to show that it has done its best to deserve the advent of the Hero. Pārvatī typifies the forces of the Universe doing their best to create such a situation. After the memorable privations which Pārvatī had to undergo in her task, the advent of the Hero was but a question of time. A Hero does not fall like manna from the clouds. He has to be created by the will of the people, and the more sincere and indomitable will of the people, the shorter would be the time taken by the Hero to come forth. The Gods headed by Indra, arm-chair politicians that they were, first tried to create a Hero by doing nothing except sending Madana to conquer Śiva. This was a totally inadequate effort and sacrifice on their part; no wonder then that they secured an ignoble failure. The magnitude of the task demanded a far greater and more sincere move. And it was only when Pārvatī rose to the occasion and shamed the Gods by her immense sacrifice that the goal came to be in sight. Princess Pārvatī, habituated to lead a life of the utmost luxury, forsook her home, parents, ease, in fact, everything she held dear, and lived the sternest possible life of an anchorite which forced the admiration from even the professional ascetics. How

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22 यदा यदा हि धर्मस्य ग्लानिर्भवति भारत।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्॥
परित्राणाय साधूनां विनाशाय च दुष्कृताम्।
धर्मसंस्थापनार्थाय संभवामि युगे युगे॥ (IV. 7-8).

possibly could such a sacrifice go in vain? The destroyer of Madana had to come round and be a willing slave to Pārvatī.

Canto I opens with a detailed beautiful description of the Himālaya mountain. Three points are maintly emphasised in this description, viz. the loftiness, sanctity and self-sufficiency of the mountain. Himālaya is the loftiest and the longest of mountains. He rises above the level of the clouds showering forth rain and the path of the sun revolving round it. He extends from the Eastern to the Western ocean and is as it were the mānadaṇḍa of the Earth. The holy Ganges flows on his slopes and the sacred seven sages resort to his highest peaks and offer worship to the Gods by making use of the beautiful lotuses grown there. He is possessed of brilliant gems, great medicinal herbs, minerals of all kinds, lofty Devadāru trees, herbs shining at night time, Camara deer, and caves affording shelter to the mountaineers. The Siddhas, Vidyādharas and Kinnaras enjoy his slopes. All sacrificial requisites are to be found on him and Brahmadeva has thus rightly called him the 'King of mountains'. The description of Pārvatī, the idol of her parents and relations is equally elaborate and beautiful. All the conventional Upamānas, such as the lotus, the moon, the plantain-stem, are brought into requisition in this connection. Her feet are compared to the land-lotuses, her gait to the graceful movement of the swans, her thighs are declared to be superior to the plantain stems and trunks of lordly elephants. Her waist is compared to the altar, the three folds on the belly to a flight of stairs for Kāma to ascend, her arms to the Śirīṣa flower. The beauty of her face surpasses that of the moon and the lotus, her musical voice that of the cuckoo, and the tremulous glances those of the deer. In short, she is fashioned out of all lovely things brought together. This description, poetic though it might be, must be confessed to be highly artificial and to a certain extent laboured.

In Canto II, we have the praise of Brahmadeva in terms of the Highest. In *Raghu* X, there is a similar description of Viṣṇu. In all his three dramas the poet has praised Śiva in the Nāndī verses. From this it is clear that the poet was not a bigoted follower of any particular sect, but was more or less

catholic in his views. The description of the Highest in both *Raghu* and *Kumāra* contains expressions that seem to be suggested by the *Bhagavadgītā*. To describe Brahmadeva, who in his reply to the Gods speaks of himself only as the Creator, as the Highest, is to a certain extent a questionable procedure. The poet himself seems to have felt this and so in his *Raghu* X, he makes the Gods praise Viṣṇu in place of Brahmadeva, though the *Rāmāyaṇa* describes the gods as having waited upon Brahmadeva on that occasion. Brahmadeva is said to be the unborn self, the one existing before creation and manifesting a variety of forms in association with the various Upādhis. He is the creator, the maintainer and destroyer of the Universe. He is without beginning or source and pervades everything. He is the source of the Vedas, the God of the Gods, the father of the Pitṛs etc. He is also both the Puruṣa and the Prakṛti, the sacrificer and the sacrificial offering, the knower and the knowable. The poet thus reconciles both the Jñanamārga and the Karmamārga and brings into line the tenets of the Sāmkhya philosophy with the principles of Vedāntism. Bṛhaspati, on behalf of the Gods makes a clever speech, cornering Brahmadeva by remarking that the latter himself is responsible for the trouble of the Gods. He recites many acts of oppression by Tāraka, which must have been already known to Brahmadeva. In *Raghu* X, the poet improves on this way of referring to the acts of oppression by making Viṣṇu allude to them, instead of the Gods.

In Canto III, the conversation between Indra and Madana, the former's solicitude for the latter and Madana's boasting temper, are pointed out in a very interesting manner. Then follows a detailed description of the sudden mainfestation of spring. The poet often forgets that it is the *sudden* manifestation of spring that he is describing. The description is mostly conventional and should be compared with a similar description in *Raghu* IX. The description of Śiva and Pārvatī is highly poetic and interesting.

In Canto IV, we see that the poet is a master-hand in describing the Karuṇa sentiment. The lamentation of Rati, is beyond doubt, one of the most charming passages in Kālidāsa's

works. The description is quite natural and pathetic in the extreme It should be compared with Aja's lamentation in *Raghu* VIII. When Rati, after regaining consciousness, finds her husband burnt to ashes, she first blames herself for not having died out of grief, remarking that women are usually hard-hearted. She fails to understand why Madana whom she had never displeased, should abandon her all of a sudden. Surely he could not have taken seriously to heart the various punishments she had inflicted upon him in joke for his supposed want of fidelity towards her. Perhaps he did not really love her at all. She would join her husband in the other world by following him in death, but the loss of Madana to the world at large would be absolutely irreparable. Who, when Madana is dead and gone, would goad the lovers to their destination in spite of various obstacles? Without Madana, the intoxication of ladies by wine would be a sheer matter for ridicule. The moon, the mango-blossom, the swarm of bees, the cuckoo, would all become useless and fail to please any one. Madana had arranged the flower-decoration on her body with scrupulous care but even before the flowers had faded away, he had died suddenly. He ought to have at least finished off the paint on her foot before he left her. She must hurry up to kill herself and join Madana in heaven before the heavenly damsels would succeed in alluring him away. Even if she were to follow him in death, people would still blame her as she had been without Madana at least for a time and this stigma would stick to her for ever. She would not be able to perform even the funeral rites of Madana, as his body also was gone along with his life. Noting that Madana's friend Vasanta had not been there to console her, she is afraid that he too must have been burnt by the thoughtless and angry Śiva. On seeing Vasanta who made his appearance just then, she began to weep still more bitterly and ultimately implored him to prepare the funeral fire so that by throwing herself into the fire with Madana's ashes by her side, she would join her husband in heaven. A Pativratā is expected to follow her husband wherever he would go. Would not Vasanta help her in this respect? Even inanimate objects, like the lightning and moon-light show by their action that wives should follow the path of their husbands. With the ashes of her

husband by her side, the funeral fire would be a veritable bed of flowers for her. And Vasanta should make the fire burn more quickly with the help of the Southern breezes, so that she would reach her husband the quicker. After her death, only one handful of libation should be offered to herself and Madana, so that they would share it in heaven. And Vasanta should especially note that mango-blossoms should be offered as a funeral offering; for was not Madana very fond of them ?

A heavenly voice at this stage declares that Rati should not abandon her body but on the contrary preserve it with great care as her husband would be restored to her when Śiva would marry Pārvatī. Brahmadeva's curse had deprived Madana of his body for the latter's audacity in creating an incestuous passion in the former for his own daughter and the curse would end with the marriage of Śiva and Pārvatī. Rati was successfully persuaded by Vasanta to give up her resolve of following her husband in death, on the strength of this assurance by the heavenly voice. In *Raghu* VIII, the poet enters into a philosophical disquisition about the meaning of life and death, in order to console Aja. Such a consolation would have had no efiect on Rati, as indeed it had none on Aja either.

Canto V describes vividly in a few strokes, the contrast between Princess Pārvatī and Pārvatī the anchorite, and gives a detailed description of the various kinds of penance practised by her. Śiva disguised as a Baṭu approaches her, and after some formal questions wants to know the reason of her penance, as she already possesses noble birth, beauty, wealth etc. for which people ordinarily go in for penance; on learning that she wants to secure Śiva as her husband, the Baṭu ridicules the idea of Princess Pārvatī, the *belle* of the universe, being mated with Śiva, a pauper, the wanderer in the cemetery, associated with various inauspicious practices, and possessed of a deformed body. Pārvatī replies warmly to the objections raised by the Baṭu declaring that no one could understand the real greatness of Śiva and it would be a great mistake to judge him by the ordinary rules of conduct. She winds up with the declaration that she loves Śiva with all her heart, whatever the Baṭu might think of him. Śiva convinced of the sincere love of Pārvatī for

him, shows himself in his true form and declares himself to have been conquered by Pārvatī's love.

The dialogue between Śiva and Pārvatī reveals the poetic genius of Kālidāsa at his best. It is spirited and full of bitter sarcasm, and the irony of the situation in making Śiva find fault with himself is extremely well conceived, and the well-sustained tension is brought to an end by the dramatic surrender of Śiva to Pārvatī.

Canto VI is comparatively a tame one. It contains however, the beautiful description of the Oṣadhiprastha, the Capital of Himālaya. The very first verse however is quite significant and gives us the poet's views about love-marriage. Pārvatī requests Śiva to make a formal demand for her hand in marriage, to her father Himālaya, as the father is the only proper authority to dispose of his daughter. In stanza 85 again, the poet says that in the matter of the disposal of daughters, the father should usually act according to the wishes of the mother Thus the consent of the parents should be a condition precedent in the case of the daughter's marriage. The poet seems to have felt strongly on this point as is clear from the way in which he depicts Śakuntalā in his *Śākuntala.* All the woes of Śakuntalā are shown by the poet as being due to her neglect of this fundamental principle. Had Śākuntalā, like Pārvatī, insisted upon her lover's applying to Kaṇva for her hand, no shadow of a calamity would have ever fallen upon her.

Canto VII describes the marriage ceremony at great length. It should be compared to Canto VII in *Raghu.* The description is both detailed and extremely life-like. It is extraordinary to find that the marriage-rites have undergone absolutely no change since the time of Kālidāsa. The poet's description reads like that of the marriage of a popular Hindu Prince in our own time.

Canto VIII describes in a beautiful manner the enjoyment of the newly wedded pair. The description of the twilight and sunset etc. is also quite charming.

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Canto VIII describes in a beautiful manner the enjoyment of the newly wedded pair. The description of the twilight and sunset etc. is also quite charming.

The *Kumāra* thus amply testifies to the great poetic genius of Kālidāsa. The poem abounds with beautiful aptly chosen similes which are rightly regarded as the special province of Kālidāsa alone. Kālidāsa is usually known as the master-hand in dealing with the Sṛngāra sentiment, love-in-union as well as love-in separation. But in graphic descriptions also, whether of mountains or of marriage-ceremonies, he is equally in his element. The poem teems with proverbial quot tions covering a wide range of topics, clothed in Kālidāsa's graceful and pithy language, and the poet would have still deserved to be called the greatest poet, by his *Kumārasaṁbhava*, even if he had not written his other equally beautiful works, such as the *Raghu* and the *Śākuntala*.

॥ श्री ॥

कुमारसंभवम् ।

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ॥
पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ १ ॥

CONSTRUE : उत्तरस्यां दिशि हिमालयः नाम देवतात्मा नगाधिराजः पूर्वापरौ तोयनिधी वगाह्य पृथिव्याः मानदण्डः इव स्थितः अस्ति ।

यं सर्वशैलाः परिकल्प्य वत्सं मेरौ स्थिते दोग्धरि दोहदक्षे ॥
भास्वन्ति रत्नानि महौषधीश्च पृथूपदिष्टां दुदुहुर्धरित्रीम् ॥ २ ॥

CONSTRUE : दोहदक्षे मेरौ दोग्धरि स्थिते सर्वशैलाः यं वत्सं परिकल्प्य पृथूपदिष्टां धरित्रीं भास्वन्ति रत्नानि महौषधीः च दुदुहुः ।

अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् ।
एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ॥ ३ ॥

CONSTRUE : अनन्तरत्नप्रभवस्य यस्य हिमं सौभाग्यविलोपि न जातम्, एकः दोषः हि गुणसंनिपाते इन्दोः अङ्कः किरणेषु इव निमज्जति ।

1:—There is, in the northern direction, the supreme Lord (*adhirājaḥ*) of mountains, possessed of a divine nature (*devatātmā*) by name Himālaya, who having plunged into the Eastern and the other [that is, the Western] ocean, stands as if [he is] the measuring-rod of the Earth.

2:—Having designed whom as the calf, while [the mountain] Meru, clever in milking, stood as the milker, all the mountains milked of the Earth [transformed into a cow] admonished (*upadiṣṭām*) by Pṛthu, brilliant gems and mighty [that is, important medicinal] herbs.

3:—Of whom, the source of countless precious objects, snow did not become the destroyer of beauty; for, a single blemish sinks down [that is, is lost sight of] in the gathering of virtues, like the spot on the moon in the rays.

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१ वारिनिधी २ विगाह्य

यश्चाप्सरोविभ्रममण्डनानां संपादयित्रीं शिखरैर्बिभर्ति ।
बलाहकच्छेदविभक्तरागामकालसंध्यामिव धातुमत्ताम् ॥ ४ ॥

CONSTRUE : यः च अप्सरोविभ्रममण्डनानां संपादयित्रीं बलाहकच्छेदविभक्त-रागाम् अकालसन्ध्याम् इव धातुमत्तां शिखरैः बिभर्ति ।

आमेखलं संचरतां घनानां छायामधःप्रस्थगतां निषेव्य ।
उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यातपवन्ति सिद्धाः ॥ ५ ॥

CONSTRUE : आमेखलं संचरतां घनानाम् अधःप्रस्थगतां छायां निषेव्य वृष्टिभिः उद्वेजिताः सिद्धाः यस्य आतपवन्ति शृङ्गाणि आश्रयन्ते ।

पदं तुषारस्रुतिधौतरक्तं यस्मिन्नदृष्ट्वापि हतद्विपानाम् ।
विदन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः ॥ ६ ॥

CONSTRUE : यस्मिन् तुषारस्रुतिधौतरक्तं हतद्विपानां केसरिणां पदम् अदृष्ट्वा अपि नखरन्ध्रमुक्तैः मुक्ताफलैः किराताः [केसरिणां] मार्गं विदन्ति ।

न्यस्ताक्षरा धातुरसेन यत्र भूर्जत्वचः कुञ्जरबिन्दुशोणाः ।
व्रजन्ति विद्याधरसुन्दरीणामनङ्गलेखक्रिययोपयोगम् ॥ ७ ॥

CONSTRUE : यत्र धातुरसेन न्यस्ताक्षराः कुञ्जरबिन्दुशोणाः भूर्जत्वचः विद्याधर-सुन्दरीणाम् अनङ्गलेखक्रियया उपयोगं व्रजन्ति ।

4:—Who, by [his] peaks, bears richness in minerals, accomplishing the amorous decorations of the celestial nymphs [Apsarases] and diffusing redness in the portions of clouds, like an untimely twilight.

5:—Whose sunny peaks, the Siddhas resort to, [when] oppressed by showers [of rain or frost] having enjoyed the shade thrown on the table-land (*prasthaḥ*) below, of the clouds moving along the slopes [of the mountain].

6:—Wherein, the Kirātas [mountaineers] know the track of the lions who have killed the elephants, even without beholding the foot-prints, the blood from which has been washed off by the melting away of the snow, by means of the pearls dropped from the interstices of the claws [of the lions].

7:—Where the barks of Bhūrja trees, with characters inscribed [on them] with mineral fluid, and red like the spots on elephants, become useful for the purpose of love-letters of the Vidyādhara damsels.

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१ सानुगता

यः पूरयन् कीचकरन्ध्रभागान् दरीमुखोत्थेन समीरणेन ।
उद्गास्यतामिच्छति किंनराणां तानप्रदायित्वमिवोपगन्तुम् ॥ ८ ॥

CONSTRUE : यः दरीमुखोत्थेन समीरणेन कीचकरन्ध्रभागान् पूरयन् उद्गास्यतां किंनराणां तानप्रदायित्वम् उपगन्तुम् इच्छति इव ।

कपोलकण्डूः करिभिर्विनेतुं विघट्टितानां सरलद्रुमाणाम् ।
यत्र स्रुतक्षीरतया प्रसूतः सानूनि गन्धः सुरभीकरोति ॥ ९ ॥

CONSTRUE : यत्र कपोलकण्डूः विनेतुं करिभिः विघट्टितानां सरलद्रुमाणां स्रुतक्षीरतया प्रसूतः गन्धः सानूनि सुरभीकरोति ।

वनेचराणां वनितासखानां दरीगृहोत्सङ्गनिषक्तभासः ।
भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥ १० ॥

CONSTRUE : यत्र दरीगृहोत्सङ्गनिषक्तभासः ओषधयः वनितासखानां वनेचराणां रजन्याम् अतैलपूराः सुरतप्रदीपाः भवन्ति ।

उद्वेजयत्यङ्गुलिपार्ष्णिभागान्मार्गे शिलीभूतहिमेऽपि यत्र ।
न दुर्वहश्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः ॥ ११ ॥

CONSTRUE : यत्र शिलीभूतहिमे मार्गे अङ्गुलिपार्ष्णिभागान् उद्वेजयति (सति) अपि दुर्वहश्रोणिपयोधरार्ता अश्वमुख्यः मन्दां गतिं न भिन्दन्ति ।

8:—Who, filling the regions of the holes of the bamboos with the wind issuing from the cave-mouths, wishes as if to assume the state of one giving the Tāna to the Kinnaras about to sing in a high pitch.

9:—Where the odour, produced on account of the juice [or gum] that flowed, of the Sarala trees rubbed against by elephants to remove the itching of [their] temples, renders the slopes [or peaks] fragrant.

10:—Where the medicinal plants, whose lustres are reflected [or, poured] in the interior regions of the houses in the form of the caves, become at night time the lights at sexual enjoyment, without any feeding of oil, for the foresters in company of their wives.

11:—Where, the horse-faced [Kinnara] damsels, oppressed by the hips and breasts difficult to be borne [on account of their heavy weight] do not break off [that is, alter] their slow gait, even though the track, with the snow solidified [on it] oppresses the regions of the toes and the heels.

दिवाकराद्रक्षति यो गुहासु लीनं दिवा भीतमिवान्धकारम् ।
क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव ॥ १२ ॥

CONSTRUE : यः भीतम् इव दिवा गुहासु लीनम् अन्धकारं दिवाकरात् रक्षति; नूनम् उच्चैःशिरसां शरणं प्रपन्ने क्षुद्रे अपि सति इव ममत्वम् (अस्ति)।

लाङ्गूलविक्षेपविसर्पिशोभैरितस्ततश्चन्द्रमरीचिगौरैः ।
यस्यार्थयुक्तं गिरिराजशब्दं कुर्वन्ति बालव्यजनैश्चमर्यः ॥ १३ ॥

CONSTRUE : इतस्ततः लाङ्गूलविक्षेपविसर्पिशोभैः चन्द्रमरीचिगौरैः बालव्यजनैः चमर्यः यस्य गिरिराजशब्दम् अर्थयुक्तं कुर्वन्ति ।

यत्रांशुकाक्षेपविलज्जितानां यदृच्छया किंपुरुषाङ्गनानाम् ।
दरीगृहद्वारविलम्बिबिम्बास्तिरस्करिण्यो जलदा भवन्ति ॥ १४ ॥

CONSTRUE : यत्र अंशुकाक्षेपविलज्जितानां किंपुरुषाङ्गनानां यदृच्छया दरीगृहद्वारविलम्बिबिम्बाः जलदाः तिरस्करिण्यः भवन्ति ।

भागीरथीनिर्झरसीकराणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥ १५ ॥

CONSTRUE : भागीरथीनिर्झरसीकराणां वोढा, मुहुः कम्पितदेवदारुः भिन्नशिखण्डिबर्हः यद्वायुः अन्विष्टमृगैः किरातैः आसेव्यते ।

12:—Who protects from the maker of the day [that is, the sun] darkness that being as it were frightened lies during day [concealed] in the caves; indeed, of exalted persons [lit. those who hold their heads high up] [there is] an affectionate regard (*mamatvam*) towards even a vile person (*kṣudraḥ*) who has sought shelter, as towards a good man.

13:—Whose title 'the Lord of mountains' the female Yak deer make significant by their mass of hair [or, fans in the form of hair] white like the rays of the moon and with their charm spreading around by the wagging of their tails this side and that.

14:—Where, for the [newly-married] Kinnara ladies, extremely (*vi*) overpowered with shame at the snatching away of their garments [by their husbands], the clouds, with their forms (*bimbaḥ*) hanging at the doors of the abodes viz. the caverns, accidentally become the screens [to shut out the light of the luminous herbs].

15:—Where the breeze, wafting along [with it] the sprays from the stream of the Bhāgīrathī, which has just (*muhuḥ*)

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१ शिरसामतीव २ बर्हः

सप्तर्षिहस्तावचितावशेषाण्यधो विवस्वान् परिवर्तमानः ।
पद्मानि यस्याग्रसरोरुहाणि प्रबोधयत्यूर्ध्वमुखैर्मयूखैः ॥ १६ ॥

CONSTRUE : सप्तर्षिहस्तावचितावशेषाणि यस्य अग्रसरोरुहाणि पद्मानि अधः परिवर्तमानः विवस्वान् ऊर्ध्वमुखैः मयूखैः प्रबोधयति ।

यज्ञाङ्गयोनित्वमवेक्ष्य यस्य सारं धरित्रीधरणक्षमं च ।
प्रजापतिः कल्पितयज्ञभागं[1] शैलाधिपत्यं स्वयमन्वतिष्ठत् ॥ १७ ॥

CONSTRUE : यस्य यज्ञाङ्गयोनित्वं धरित्रीधरणक्षमं सारं च अवेक्ष्य प्रजापतिः स्वयं कल्पितयज्ञभागं शैलाधिपत्यम् अन्वतिष्ठत् ।

स मानसीं मेरुसखः पितॄणां कन्यां कुलस्य स्थितये स्थितिज्ञः ।
मेनां मुनीनामपि माननीयामात्मानुरूपां विधिनोपयेमे ॥ १८ ॥

CONSTRUE : मेरुसखः स्थितिज्ञः सः पितॄणां मानसीं कन्यां मुनीनाम् अपि माननीयाम् आत्मानुरूपां मेनां कुलस्य स्थितये विधिना उपयेमे ।

कालक्रमेणाथ तयोः प्रवृत्ते स्वरूपयोग्ये सुरतप्रसङ्गे ।
मनोरमं यौवनमुद्वहन्त्या गर्भोऽभवद्भूधरराजपत्न्याः ॥ १९ ॥

CONSTRUE : अथ कालक्रमेण तयोः स्वरूपयोग्ये सुरतप्रसङ्गे प्रवृत्ते (सति) मनोरमं यौवनम् उद्वहन्त्याः भूधरराजपत्न्याः गर्भः अभवत् ।

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shaken the Devadāru [trees] and which has dishevelled (*bhinna*) the peacock's feathers, is enjoyed by the Kirātas who have pursued the deer [or game].

16:—Lotuses growing in lakes on the top of whom,— the remainder after being gathered by the hands of the Seven Sages,—the sun, revolving below [that is, on a lower level] causes to blossom with his rays directed upwards.

17:—Having observed whose state of being the source (*yoniḥ*) of sacrificial materials and strength capable of sustaining the earth [the sustainer of people], the Lord of creation [that is, Brahmadeva] himself brought about his sovereignty of the mountains, with a share in the sacrifices designed [in connection with it].

18:—He, the friend of Meru [mountain], who knew the correctness of conduct [or, limit], married, for the perpetuation [or stability] of his race, with [due] rites, Menā, the mind-born daughter of the Pitṛs, adorable even by the sages, and worthy of himself.

19 :—Then, in course of time, as sexual enjoyment befitting their beauty, of the two went on, the queen of the mountain, possessed of a charming youth, became pregnant.

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१ यज्ञभागः

असूत सा नागवधूपभोग्यं मैनाकमम्भोनिधिबद्धसख्यम् ।
क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्रावबेदनाज्ञं कुलिशक्षतानाम् ॥ २० ॥

CONSTRUE : सा नागवधूपभोग्यम् अम्भोनिधिबद्धसख्यं क्रुद्धे वृत्रशत्रौ पक्षच्छिदि अपि कुलिशक्षतानाम् अवेदनाज्ञं मैनाकम् असूत ।

अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी ।
सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे ॥ २१ ॥

CONSTRUE : अथ दक्षस्य कन्या भवपूर्वपत्नी सती पितुः अवमानेन प्रयुक्ता योगविसृष्टदेहा सती जन्मने तां शैलवधूं प्रपेदे ।

सा भूधराणामधिपेन तस्यां समाधिवत्यामुदपादि भव्या ।
सम्यक्प्रयोगादपरिक्षतायां नीताविवोत्साहगुणेन संपत् ॥ २२ ॥

CONSTRUE : भव्या सा भूधराणाम् अधिपेन समाधिमत्यां तस्याम् उदपादि सम्यक्प्रयोगात् अपरिक्षतायां नीतौ उत्साहगुणेन संपत् इव ।

प्रसन्नदिक् पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि[1] ।
शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥ २३ ॥

CONSTRUE : प्रसन्नदिक् पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि तज्जन्मदिनं स्थावरजङ्गमानां शरीरिणां सुखाय बभूव ।

20 :—She gave birth to Maināka, fit to be enjoyed by a Nāga damsel, who formed friendship with the sea and [thus] was non-cognisant of the agonies of the cuts of [that is, wounds caused by] the thunderbolt, even when the enraged enemy of Vṛtra [that is, Indra] was clipping the wings [of muntains in general].

21 :—Then, Satī, the daughter of Dakṣa, the former wife of Śiva [in her last birth] and the chaste one, who had relinquished her body through Yoga, goaded [to this course] by the affront [given to her lord and herself] by her father, approached that wife (*vadhūḥ*) of the mountain, [that is, Menā] for [re-] birth.

22 :—She, the auspicious one (*bhavyā*) was begotten by the Lord of mountains of her [Menā] who had been given to penance, like prosperity produced by the virtue of energy in polity not failing [to produce the desired result] owing to proper application.

23 :—The day of her birth, on which the quarters brightened [or, cleared up], when the breeze was free from dust and

१ तूर्य

**तया दुहित्रा सुतरां सवित्री स्फुरत्प्रभामण्डलया चकाशे ।
विदूरभूमिर्नवमेघशब्दादुद्भिन्नया रत्नशलाकयेव ॥ २४ ॥**

CONSTRUE : स्फुरत्प्रभामण्डलया तया दुहित्रा सवित्री सुतरां चकाशे नवमेघशब्दात् उद्भिन्नया रत्नशलाकया विदूरभूमिः इव ।

**दिने दिने सा परिवर्धमाना लब्धोदया चान्द्रमसीव लेखा ।
पुपोष लावण्यमयान्विशेषाञ्ज्योत्स्नान्तराणीव कलान्तराणि ॥२५॥**

CONSTRUE : लब्धोदया दिने दिने परिवर्धमाना सा चान्द्रमसी लेखा इव लावण्यमयान् विशेषान् ज्योत्स्नान्तराणि कलान्तराणि इव पुपोष ।

**तां पार्वतीत्याभिजनेन नाम्ना बन्धुप्रियां बन्धुजनो जुहाव ।
उमेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम ॥ २६ ॥**

CONSTRUE : बन्धुजनः बन्धुप्रियां तां पार्वती इति आभिजनेन नाम्ना जुहाव, पश्चात् मात्रा उ मा इति तपसः निषिद्धा सुमुखी उमाख्यां जगाम ।

**महीभृतः पुत्रवतोऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम् ।
अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसंगा ॥ २७ ॥**

CONSTRUE : पुत्रवतः अपि महीभृतः दृष्टिः तस्मिन् अपत्ये तृप्तिं न जगाम, अनन्तपुष्पस्य मधोः द्विरेफमाला हि चूते सविशेषसंगा ।[1]

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when there was a shower of flowers after the blowing of the conches, conduced to the happiness of [all] embodied beings—[both] moveable and immoveable.

24. The mother shone still more brilliant by that daughter possessed of a shining halo (*maṇḍalam*) of splendour, like the region of the Vidūra mountain by a sprout of gems breaking through, on account of the thunder of the first clouds [of the season].

25:—She, who had taken [another] birth, growing day by day like the lunar orb, developed limbs full of extreme loveliness, like the other digits engulfed in the moon-light.

26:—Her, [so] dear to kinsmen, the kinsmen called by the patronymic Pārvatī [born of Parvata]; subsequently the fair-faced one prevented from [doing] penance by the mother, with [the words] 'U, mā' [oh, do not [go in for penance]], went by the name of Umā.

27:—The eye [or eyes] of the mountain-king though he was possessed of a son [or many other children], did not become

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१ धरित्री

प्रभामहत्या शिखयेव दीपस्त्रिमार्गयेव त्रिदिवस्य मार्गः ।
संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च ॥ २८ ॥

CONSTRUE : प्रभामहत्या शिखया दीपः इव, त्रिमार्गया त्रिदिवस्य मार्गः इव, संस्कारवत्या गिरा मनीषी इव तया सः पूतः च विभूषितः च ॥

मन्दाकिनीसैकतवेदिकाभिः सा कन्दुकैः कृत्रिमपुत्रकैश्च ।
रेमे मुहुर्मध्यगता सखीनां क्रीडारसान्निर्विशतीव बाल्यम्[2] ॥ २९ ॥

CONSTRUE : क्रीडारसात् बाल्यं निर्विशती इव सखीनां मध्यगता सा मन्दाकिनीसैकतवेदिकाभिः कन्दुकैः कृत्रिमपुत्रकैः च मुहुः रेमे ।

तां हंसमालाः शरदीव गङ्गां महौषधिं नक्तमिवात्मभासः ।
स्थिरोपदेशामुपदेशकाले प्रपेदिरे प्राक्तनजन्मविद्याः ॥ ३० ॥

CONSTRUE : उपदेशकाले प्राक्तनजन्मविद्याः स्थिरोपदेशां तां प्रपेदिरे शरदि हंसमालाः गङ्गाम् इव, नक्तम् आत्मभासः महौषधिम् इव ।

असंभृतं मण्डनमङ्गयष्टेरनासवाख्यं करणं मदस्य ।
कामस्य पुष्पव्यतिरिक्तमस्त्रं बाल्यात्परं साथ वयः प्रपेदे ॥ ३१ ॥

CONSTRUE : अथ सा अङ्गयष्टेः असंभृतं मण्डनं मदस्य अनासवाख्यं करणं कामस्य पुष्पव्यतिरिक्तम् अस्त्रं बाल्यात् परं वयः प्रपेदे ।

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satiated in that child [of his]; of spring possessed of endless flowers, the row of bees, indeed, [is] particularly attached to the mango-blossom.

28 :—Like a light by the flame big owing to lustre, like the path of heaven by the three-coursed [Ganges], like a learned man by polished speech, by her was he both sanctified and adorned.

29 :—She, as if enjoying [her] child-hood, through an ardent interest (*rasah*) in play, in the midst of [her] female friends, constantly sported with [making] small altars on the sands of the Mandākinī, [hand-] balls and dolls [lit. artificial small children].

30 :—At the period of [receiving] instruction, lores [acquired by her] in the former birth, approached her whose impressions [received in the former birth] were permanent, like rows of swans the Ganges in autumn, or its own lustres the great herb at night.

31 :—She now reached the age beyond childhood [that is, youth] [which is] an unartificial decoration to a beautiful

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१ क्रीडारसं निर्विं... २ बाल्ये

उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥ ३१ ॥

CONSTRUE : नवयौवनेन विभक्तं तस्याः वपुः तूलिकया उन्मीलितं चित्रम् इव, सूर्यांशुभिः भिन्नम् अरविन्दम् इव चतुरस्रशोभि बभूव ।

अभ्युन्नताङ्गुष्ठनखप्रभाभिर्विक्षेपणाद्रागमिवोद्गिरन्तौ ।
आजह्नतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम् ॥ ३३ ॥

CONSTRUE : अभ्युन्नताङ्गुष्ठनखप्रभाभिः निक्षेपणात् रागम् उद्गिरन्तौ इव तच्चरणौ पृथिव्याम् अव्यवस्थां स्थलारविन्दश्रियम् आजह्नतुः ।

सा राजहंसैरिव संनताङ्गी गतेषु लीलाञ्चितविक्रमेषु ।
व्यनीयत प्रत्युपदेशलुब्धैरादित्सुभिर्नूपुरशिञ्जितानि ॥ ३४ ॥

CONSTRUE : प्रत्युपदेशलुब्धैः नूपुरशिञ्जितानि आदित्सुभिः राजहंसैः संनताङ्गी सा लीलाञ्चितविक्रमेषु गतेषु व्यनीयत इव ।

[or slender] body, [which is] the most potent cause of intoxication, not going by the name of 'wine,' [and which is] the missile over and above [or stronger than] the flowers of Kāma, [the God of love].

32 :—Her body manifested (*vibhaktam*) by fresh youth became charming in [all] the four corners, like a picture touched [or, coming into view] by the [painter's] brush or like a lotus opened up by the rays of the sun.

33 :—Her feet, emitting redness as it were, as she stamped (*nikṣepaṇāt*) [them on the ground], by means of the lustres of the nails of the raised [or, prominent] big toes, assumed on earth the beauty of land-lotuses not confined [to any particular place or at random].

34 :—She, with her body stooping [a little], was as it were instructed in [the matter of] movements wherein the steps were adorned with grace, by the royal swans extremely eager (*lubdha*) to receive instruction in return, wishing to acquire [the instruction in producing] the jingling of [her] anklets.

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१ सन्नतासा

वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्य उत्पाद्य इवास यत्नः ॥ ३५ ॥

CONSTRUE : तदीये वृत्तानुपूर्वे च न अतिदीर्घे च शुभे जङ्घे सृष्टवतः विधातुः शेषाङ्गनिर्माणविधौ उत्पाद्ये लावण्ये यत्नः आस इव ।

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः ।
लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्याः ॥ ३६ ॥

CONSTRUE : त्वचि कर्कशत्वात् नागेन्द्रहस्ताः एकान्तशैत्यात् कदलीविशेषाः लोके परिणाहि रूपं लब्ध्वा अपि तदूर्वोः उपमानबाह्याः जाताः ।

एतावता नन्वनुमेयशोभं काञ्चीगुणस्थानमनिन्दितायाः ।
आरोपितं यद्गिरिशेन पश्चादनन्यनारीकमनीयमङ्कम् ॥ ३७ ॥

CONSTRUE : गिरिशेन पश्चात् [तत् काञ्चीगुणस्थानम्] अनन्यनारीकमनीयम् अङ्कम् आरोपितम् इति यत्, एतावता ननु अनिन्दितायाः काञ्चीगुणस्थानम् अनुमेयशोभम् ।

तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नवरोमराजिः ।
नीवीमतिक्रम्य सितेतरस्य तन्मेखलामध्यमणेरिवार्चिः ॥ ३८ ॥

CONSTRUE : नीवीम् अतिक्रम्य नतनाभिरन्ध्रं प्रविष्टा तस्याः तन्वी नवलोमराजिः सितेतरस्य तन्मेखलामध्यमणेः अर्चिः इव रराज ।

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35 :—Of the Creator who had created her beautiful shanks round (*vrtta*) and regularly shaped [or, tapering] and not too long, there was as though [a great] effort for [manufacturing] loveliness that had to be created, in the matter of fashioning the remaining limbs.

36 :—The trunks of lordly elephants, through toughness in the skin, and excellent Kadalī [plantain] plants, through invariable (*ekānta*) coldness, even having attained excessive beauty in the world, became out of question (*bāhyāḥ*) as standards of comparison for her thighs.

37 :—By this much [alone] indeed, the loveliness of the seat of the girdle-string, [that is, the hips] of the faultless one, could be inferred, that it was afterwards [that is, after Pārvatī won over Śiva by her penance] placed by Śiva on his lap which could not be [even] yearned after by any other female.

38 :—The [thin] line of fresh hair, which having passed the knot of [her] garment at the waist, had entered the cavity of

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१ लावण्यमुत्पत्तुम् २ शोभि

[1]मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला ।
आरोहणार्थं नवयौवनेन[2] कामस्य[3] सोपानमिव प्रयुक्तम् ॥ ३९ ॥

CONSTRUE : वेदिविलग्नमध्या सा बाला मध्येन चारु वलित्रयं कामस्य आरोहणार्थं नवयौवनेन प्रयुक्तं सोपानम् इव बभार ।

अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम् ।
मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम्[4] ॥ ४० ॥

CONSTRUE : उत्पलाक्ष्याः अन्योन्यम् उत्पीडयत् पाण्डु स्तनद्वयं तथा प्रवृद्धं यथा श्याममुखस्य तस्य मध्ये मृणालसूत्रान्तरम् अपि अलभ्यम् ।

शिरीषमालाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः ।
पराजितेनापि कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन ॥ ४१ ॥

CONSTRUE : तदीयौ बाहू शिरीषमालाधिकसौकमार्यौ इति मे वितर्कः यौ (बाहू) पराजितेन अपि मकरध्वजेन हरस्य कण्ठपाशौ कृतौ ॥

[her] deep navel, shone like the shooting lustre of the other-than-white [that is, blue] central gem of her girdle.

39 :—The girl [aged sixteen] whose waist was slender like the middle portion of a sacrificial altar, bore on her middle portion three charming folds of skin, as though they were a flight of steps laid by fresh youth for the ascent of the God of love.

40 :—Of that lotus-eyed one, the two yellowish white breasts, pressing against each other, developed in such a manner that between them having dark nipples, space for a lotus-thread even could not be secured.

41 :—I fancy that her arms were [even] more delicate than a garland of Śirīṣa flowers—the arms which were made into a noose for the neck of Hara, by the fish-bannered God [that is, Kāma] though [first] worsted.

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१ गम्भीरनाभीह्रदसंनिधाने रराज नीला नवलोमराजिः । मुखेन्दुभीस्तनचक्रवाकचञ्चुच्युता शैवलमञ्जरीव ॥ before stanza 39 २ नवयौवनस्य ३ कामेन, कालेन ४ सूत्रेण पदं न लब्धम् । ५ पुष्पा ६ प्रतर्कः

[1]कण्ठस्य तस्या[2]स्तनुबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य ।
अन्योन्यशोभाजननाद्बभूव साधारणो भूषणभूष्यभावः ॥ ४२ ॥

CONSTRUE : तस्याः तनुबन्धुरस्य कण्ठस्य निस्तलस्य मुक्ताकलापस्य च अन्योन्यशोभाजननात् भूषणभूष्यभावः साधारणः बभूव ।

चन्द्रं गता पद्मगुणान् न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥ ४३ ॥

CONSTRUE : लोला लक्ष्मीः चन्द्रं गता पद्मगुणान् न भुङ्क्ते, पद्माश्रिता चान्द्रमसीम् अभिख्यां (न भुङ्क्ते), उमामुखं प्रतिपद्य तु द्विसंश्रयां प्रीतिम् अवाप ।

पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम् ।
ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठपर्य[3]स्तरुचः स्मितस्य ॥ ४४ ॥

CONSTRUE : यदि पुष्पं प्रवालोपहितं मुक्ताफलं वा स्फुटविद्रुमस्थं स्यात् ततः तस्याः ताम्रौष्ठपर्यस्तरुचः विशदस्य स्मितस्य अनुकुर्यात् ।

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42 :—Of her neck, slender and beautiful (*bandhura*) and of the undented pearl necklace (*kalāpaḥ* = an ornament), the state of being the adorner and the adorned became common [to both], owing to producing beauty in each other.

43 :—Unsteady [or restless] Lakṣmī [the goddess of beauty] [while] residing in the moon, cannot enjoy the charms of the [day-] lotus, [and while] resorting to the [day-] lotus, [does not enjoy] the beauty of the moon ; but [now] having reached the face of Umā, she secured the pleasure arising from both [the lotus and the moon].

44 :—If a [white] flower were laid upon [reddish] fresh sprouts [or leaves], or a pearl were to stand in a clear [or lustrous] coral, then it could imitate [that is, resemble] her white [or clear] smile with its lustre scattered over the ruddy lips.

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१ निर्भर्त्सिताशोकदलप्रसूति पाणिद्वयं चारुनखं तदीयम् । नवोदितेन्दुप्रतिमस्य शोभां व्योम्नः प्रदोषे विफलीचकार ॥ before stanza 42 २ तस्याः स्तनबन्धुरस्य ३ पर्यन्त

स्वरेण तस्याममृतस्रुतेव प्रजल्पितायामभिजातवाचि ।
अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुर्वितन्त्रीरिव ताड्यमाना ॥ ४५ ॥

CONSTRUE : अभिजातवाचि तस्याम् अमृतस्रुता इव स्वरेण प्रजल्पितायां (सत्याम्) अन्यपुष्टा अपि ताड्यमाना वितन्त्रीः इव श्रोतुः प्रतिकूलशब्दा ।

प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमायताक्ष्या ।
तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥ ४६ ॥

CONSTRUE : प्रवातनीलोत्पलनिर्विशेषम् अधीरविप्रेक्षितम् आयताक्ष्या तया मृगाङ्गनाभ्यः गृहीतं नु, मृगाङ्गनाभिः ततः गृहीतं नु ।

तस्याः शलाकाञ्जननिर्मितेव कान्तिर्भ्रुवोरायतलेखयोर्या[3] ।
तां वीक्ष्य लीलाचतुरामनङ्गः स्वचापसौन्दर्यमदं मुमोच ॥ ४७ ॥

CONSTRUE : तस्याः आयतलेखयोः भ्रुवोः शलाकाञ्जननिर्मिता इव या कान्तिः ताम् लीलाचतुराम् वीक्ष्य अनङ्गः स्वचापसौन्दर्यमदं मुमोच ।

लज्जा तिरश्चां यदि चेतसि स्यादसंशयं पर्वतराजपुत्र्याः ।
तं केशपाशं प्रसमीक्ष्य कुर्युर्वालप्रियत्वं शिथिलं चमर्यः ॥ ४८ ॥

CONSTRUE : यदि तिरश्चां चेतसि लज्जा स्यात् (तर्हि) असंशयं चमर्यः पर्वतराजपुत्र्याः तं केशपाशं प्रसमीक्ष्य वालप्रियत्वं शिथिलं कुर्युः ।

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45 :—While she who was possessed of an agreeable [or, refined] speech, prattled in a voice distilling nectar as it were, even the cuckoo [lit. bred by others] was to the listener, one of jarring notes, like a wrong string [of the lute] being struck.

46 :—Was the unsteady wayward (*vi*) glance having no distinction from the blue lotus in a strong breeze, taken by her, the broad-eyed one, from the female deer, or taken from her by the female deer?

47 :—On seeing the beauty, clever in (*catura*, or charming owing to) graceful movements, of her eye-brows of a broad out-line, which was, as it were, produced by a pencil with collyrium, the Bodiless one [that is, Kāma] gave up pride about the beauty of his bow.

48 :—If there were [any sense of] shame in the mind of the lower animals [such as beasts etc.], the female Yak deer,

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१ संजल्पितायाम् २ रानत ३ र्सा

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन ।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥ ४९ ॥

CONSTRUE : यथाप्रदेशं विनिवेशितेन सर्वोपमाद्रव्यसमुच्चयेन विश्वसृजा एकस्थ-सौन्दर्यदिदृक्षया इव सा प्रयत्नात् निर्मिता ।

तां नारदः कामचरः कदाचित्कन्यां किल प्रेक्ष्य पितुः समीपे ।
समादिदेशैकवधूं भवित्रीं प्रेम्णा शरीरार्धहरां हरस्य ॥ ५० ॥

CONSTRUE : कामचरः नारदः किल कदाचित् पितुः समीपे तां कन्यां प्रेक्ष्य प्रेम्णा हरस्य शरीरार्धहराम् एकवधूं भवित्रीं समादिदेश ।

गुरुः प्रगल्भेऽपि वयस्यतोऽस्यास्तस्थौ निवृत्तान्यवराभिलाषः ।
ऋते कृशानोर्न हि मन्त्रपूतमर्हन्ति तेजांस्यपराणि हव्यम् ॥ ५१ ॥

CONSTRUE : अतः गुरुः अस्याः वयसि प्रगल्भे अपि निवृत्तान्यवराभिलाषः तस्थौ; कृशानोः ऋते अपराणि तेजांसि मन्त्रपूतं हव्यं न हि अर्हन्ति ।

अयाचितारं न हि देवदेवमद्रिः सुतां ग्राहयितुं शशाक ।
अभ्यर्थनाभङ्गभयेन साधुर्माध्यस्थमिष्टेऽप्यवलम्बतेऽर्थे ॥ ५२ ॥

CONSTRUE : अद्रिः अयाचितारं देवदेवं सुतां ग्राहयितुं न हि शशाक; साधुः अभ्यर्थनाभङ्गभयेन इष्टे अपि अर्थे माध्यस्थम् अवलम्बते ।

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on carefully observing that [charming] mass of hair of the daughter of the mountain-lord, would, undoubtedly relax their fondness for [their] hair [or, tails].

49 :—With the collection of all exemplar substances (*upamādravyam*) arranged in [their] proper places, she was created by the Creator of the universe with great effort, as if with a desire to see [all] beauty residing in one [place].

50 :—It is reported (*kila*) that Nārada, the wanderer at will, seeing on a certain occasion, that maiden by the side of [her] father declared her destined to be the unique bride of Hara through love, sharing half of [his] body.

51 :—For this reason (*ataḥ*), though she had grown up to a mature age, her father remained averse to the desire for another husband [or, son-in-law]; for, other lustrous objects excepting the fire do not deserve [to have] the sacrificial offering sanctified by Mantras.

52 :—The mountain [Himālaya] dared not make the God of gods who did not solicit her, accept [his] daughter ; a wise

यदैव पूर्वे जनने शरीरं सा दक्षरोषात्सुदती ससर्ज ।
तदाप्रभृत्येव विमुक्तसंगः पतिः पशूनामपरिग्रहोऽभूत् ॥ ५३ ॥

CONSTRUE : यदा एव सुदती सा पूर्वे जनने दक्षरोषात् शरीरं ससर्ज तदाप्रभृति एव पशूनां पतिः विमुक्तसंगः अपरिग्रहः अभूत् ।

स कृत्तिवासास्तपसे यतात्मा गङ्गाप्रपातोक्षितदेवदारु ।
प्रस्थं हिमाद्रेर्मृगनाभिगन्धि किंचित्क्वणत्किन्नरमध्युवास ॥ ५४ ॥

CONSTRUE ; कृत्तिवासाः यतात्मा सः गङ्गाप्रपातोक्षितदेवदारु मृगनाभिगन्धि क्वणत्किंनरं किंचित् हिमाद्रेः प्रस्थं तपसे अध्युवास ।

गणा नमेरुप्रसवावतंसा भूर्जत्वचः स्पर्शवतीर्दधानाः ।
मनःशिलाविच्छुरिता निषेदुः शैलेयनद्धेषु शिलातलेषु ॥ ५५ ॥

CONSTRUE : गणाः नमेरुप्रसवावतंसाः स्पर्शवतीः भूर्जत्वचः दधानाः मनःशिलाविच्छुरिताः शैलेयनद्धेषु शिलातलेषु निषेदुः ।

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man resorts to indifference even with reference to a desired object, through fear of a refusal of [his] request.

53 :—When indeed, she possessed of excellent teeth gave up her body in [her] former birth, through resentment towards Dakṣa,—ever since that time, the Lord of beings (*paśuḥ*) who gave up [all] attachment [to worldly objects] remained without a spouse.

54 :—He, with a skin [of the deer] for his garment, self-restrained, resided, for [practising] penance, on some peak [or, table-land] of the Snow-mountain [that is, Himālaya] where the Devadāru trees are washed [or, sprinkled over] by the falling of the Ganges, which has the scent of the musk and where the Kinnaras are producing sweet notes.

55 :—[His] hosts, having the Nameru flowers as [their] crests [or, ear-ornaments], clad in birch-barks pleasant to the touch, and anointed with the red arsenic, took [their] seats on the slabs of rocks covered with (*naddha*) the resin.

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१ रोषात्तु सती । रोषात्स्वचमुत्ससर्ज २ जितात्मा ३ प्रवाहो ४ वंसानाः ५ गन्धेषु.

तुषारसंघातशिलाः खुराग्रैः समुल्लिखन् दर्पकलः ककुद्मान् ।
दृष्टः कथंचिद्गवयैर्विविग्नैरसोढसिंहध्वनिरुन्ननाद ॥ ५६ ॥

CONSTRUE : तुषारसंघातशिलाः खुराग्रैः समुल्लिखन्, दर्पकलः, विविग्नैः गवयैः कथंचित् दृष्टः असोढसिंहध्वनिः ककुद्मान् उन्ननाद ।

तत्राग्निमाधाय समित्समिद्धं स्वमेव मूर्त्यन्तरमष्टमूर्तिः ।
स्वयं विधाता तपसः फलानां केनापि कामेन तपश्चचार ॥ ५७ ॥

CONSTRUE : तपसः फलानां स्वयं विधाता अष्टमूर्तिः तत्र स्वम् एव मूर्त्यन्तरं समित्समिद्धम् अग्निम् आधाय केन अपि कामेन तपः चचार ।

अनर्घ्यमर्घ्येण[1] तमद्रिनाथः स्वर्गौकसामर्चितमर्चयित्वा ।
आराधनायास्य सखीसमेतां[2] समादिदेश प्रयतां तनूजाम् ॥ ५८ ॥

CONSTRUE : अनर्घ्यं स्वर्गौकसाम् अर्चितं तम् अर्घ्येण अर्चयित्वा अद्रिनाथः अस्य आराधनाय सखीसमेतां प्रयतां तनूजां समादिदेश ।

प्रत्यर्थिभूतामपि तां समाधेः शुश्रूषमाणां गिरिशोऽनुमेने ।
विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः ॥ ५९ ॥

CONSTRUE : समाधेः प्रत्यर्थिभूताम् अपि शुश्रूषमाणां तां गिरिशः अनुमेने । विकारहेतौ सति [अपि] येषां चेतांसि न विक्रियन्ते ते एव धीराः ।

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56 :—[His] bull [lit. one possessed of the hump] tearing off by the tips of his hoofs the stones [in the form] of heaps of [solidified] snow, charming (*kala*) owing to [his] haughtiness, and looked at with concern (*kathamcit*) by the frightened Gavayas, bellowed loudly, intolerant of the lion's roar.

57 :—There, Śiva [having eight forms], having set up fire—his own different manifestation—enkindled by the sacrificial fuel (*samidh*), and himself the dispenser of the fruits of penance, practised austerities for some object or other [which was quite inscrutable].

58 :—Having worshipped him, the most adorable [or invaluable] and worshipped of the gods [lit. denizens of heaven] with the Arghya [the customary offering offered to a guest], the Lord of mountains directed [his] holy (*prayata*) daughter accompanied by her [two] female companions to attend upon him [or, for his worship].

59 :—Giriśa [Śiva] consented to her serving [him] though [likely to] become an obstacle to [his] penance ; those alone

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१ अनर्घम् २ स्वमन्ताम्

अवचितबलिपुष्पा वेदिसंमार्गदक्षा
नियमविधिजलानां बर्हिषां चोपनेत्री ।
गिरिशमुपचचार प्रत्यहं सा सुकेशी
नियमितपरिखेदा तच्छिरश्चन्द्रपादैः ॥ ६० ॥

CONSTRUE : अवचितबलिपुष्पा वेदिसंमार्गदक्षा नियमविधिजलानां बर्हिषां च उपनेत्री सुकेशी सा तच्छिरश्चन्द्रपादैः नियमितपरिखेदा प्रत्यहम् गिरिशम् उपचचार ।

इति महाकविश्रीकालिदासकृतौ कुमारसंभवे महाकाव्ये उमोत्पत्तिर्नाम प्रथमः सर्गः ।

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are [really] firm-minded, whose minds are not affected [even] in the presence of a cause for perturbation.

60 :—She, possessed of beautiful hair, who collected flowers for offerings, was careful in cleansing the altar, and fetched waters for the observance of the prescribed rites, attended upon Śiva, day after day, with her fatigue alleviated [or, brought under control] by the rays of the [crescent-] moon on his head.

Here ends the First Canto, entitled 'The Birth of Umā' in the great poem Kumārasambhava [The Birth of Kumāra], the composition of the great poet, the venerable Kālidāsa.

द्वितीयः सर्गः ।

तस्मिन्विप्रकृताः काले तारकेण दिवौकसः ।
तुरासाहं पुरोधाय धाम स्वायंभुवं ययुः ॥ १ ॥

CONSTRUE : तस्मिन् काले तारकेण विप्रकृताः दिवौकसः तुरासाहं पुरोधाय स्वायंभुवं धाम ययुः ।

तेषामाविरभूद्ब्रह्मा परिम्लानमुखश्रियाम् ।
सरसां सुप्तपद्मानां प्रातर्दीधितिमानिव ॥ २ ॥

CONSTRUE : परिम्लानमुखश्रियां तेषां ब्रह्मा सुप्तपद्मानां सरसां प्रातः दीधितिमान् इव आविरभूत् ।

अथ सर्वस्य धातारं ते सर्वे सर्वतोमुखम् ।
वागीशं वाग्भिरर्थ्याभिः प्रणिपत्योपतस्थिरे ॥ ३ ॥

CONSTRUE : अथ सर्वे ते सर्वस्य धातारं सर्वतोमुखं वागीशं प्रणिपत्य अर्थ्याभिः वाग्भिः उपतस्थिरे ।

नमोऽस्त्वमूर्तये¹ तुभ्यं प्राक्सृष्टेः केवलात्मने ।
गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे ॥ ४ ॥

CONSTRUE : (हे भगवन्) सृष्टेः प्राक् अमूर्तये केवलात्मने पश्चात् गुणत्रय-विभागाय भेदम् उपेयुषे तुभ्यं नमः (अस्तु) ।

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1 :—At that time [or, in the meanwhile], the gods [lit. denizens of heaven] oppressed by Tāraka, went to the abode of the self-existent one [that is, Brahmadeva] having placed Indra in the front [that is, headed by Indra].

2 :—To them, the lustre of whose faces had completely (*parī*) faded, Brahmadeva manifested himself, like the sun in the morning to the lakes whose lotuses are closed [lit. asleep].

3 :—Then they all, having bowed to the creator of all, with faces on all sides and the lord of speech, worshipped [him] with words not belying the sense.

4 :—Let [there] be a bow to you who are formless and mere Self before creation, and who afterwards have taken to

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१ नमस्त्रिमूर्तये

यदमोघमपामन्तरुप्तं बीजमज त्वया ।
अतश्चराचरं विश्वं प्रभवस्तस्य गीयसे ॥ ५ ॥

CONSTRUE : (हे) अज, त्वया अपाम् अन्तः यत् अमोघं बीजम् उप्तम् अतः चराचरं विश्वं (जातम्), तस्य प्रभवः (त्वं) गीयसे ।

तिसृभिस्त्वमवस्थाभिर्महिमानमुदीरयन् ।
प्रलयस्थितिसर्गाणामेकः कारणतां गतः ॥ ६ ॥

CONSTRUE : तिसृभिः अवस्थाभिः महिमानम् उदीरयन् त्वम् एकः प्रलयस्थितिसर्गाणां कारणतां गतः ।

स्त्रीपुंसावात्मभागौ ते भिन्नमूर्तेः सिसृक्षया ।
प्रसूतिभाजः सर्गस्य तावेव पितरौ स्मृतौ ॥ ७ ॥

CONSTRUE : सिसृक्षया भिन्नमूर्तेः ते स्त्रीपुंसौ आत्मभागौ; तौ एव प्रसूतिभाजः सर्गस्य पितरौ स्मृतौ ।

स्वकालपरिमाणेन व्यस्तरात्रिंदिवस्य ते ।
यौ तु स्वप्नावबोधौ तौ भूतानां प्रलयोदयौ ॥ ८ ॥

CONSTRUE : स्वकालपरिमाणेन व्यस्तरात्रिन्दिवस्य ते यौ स्वप्नावबोधौ तौ तु भूतानां प्रलयोदयौ ।

differentiation for the division of the three qualities [Sattva, Rajas and Tamas].

5 :—[O] Unborn One, the unfailing seed that was sown by you in the womb (*antaḥ*) of the waters—from it, the universe of movable and immovable beings [has come into existence]; [by sages as] its source [you] are sung.

6 :—You, manifesting [your] greatness by means of the three states, have alone become the cause of the destruction, maintenance and creation [of the universe].

7 :—Man and Woman [are but] your own parts, with [your] form split up out of a desire to create ; and the same two are declared in the Smṛtis as the parents of the creation that resorts to birth.

8 :—Of you, who have divided night and day by your own measure of time, what [are] but sleep and wakefulness [are] the dissolution and maintenance (*udayaḥ*) of [all] beings.

१ अदश्चराचरं विश्वं प्रभावस्तस्य गीयते २ यावेव स्वप्नबोधौ

जगद्योनिरयोनिस्त्वं जगदन्तो निरन्तकः।
जगदादिरनादिस्त्वं जगदीशो निरीश्वरः ॥ ९ ॥

CONSTRUE : जगद्योनिः त्वम् अयोनिः; जगदन्तः (त्वं) निरन्तकः; जगदादिः त्वम् अनादिः; जगदीशः (त्वं) निरीश्वरः।

आत्मानमात्मना वेत्सि सृजस्यात्मानमात्मना।
आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ॥ १० ॥

CONSTRUE : त्वम् आत्मना आत्मानं वेत्सि, आत्मना आत्मानं सृजसि, कृतिना आत्मना च आत्मनि एव प्रलीयसे।

द्रवः संघातकठिनः स्थूलः सूक्ष्मो लघुर्गुरुः।
व्यक्तो व्यक्तेतरश्चासि प्राकाम्यं ते विभूतिषु ॥ ११ ॥

CONSTRUE : (त्वं) द्रवः संघातकठिनः स्थूलः सूक्ष्मः, लघुः, गुरुः, व्यक्तः व्यक्तेतरः च असि; विभूतिषु ते प्राकाम्यम्।

उद्घातः प्रणवो यासां न्यायैस्त्रिभिरुदीरणम्।
कर्म यज्ञः फलं स्वर्गस्तासां त्वं प्रभवो गिराम् ॥ १२ ॥

CONSTRUE : यासाम् उद्घातः प्रणवः, त्रिभिः न्यायैः उदीरणम्, कर्म यज्ञः, फलं स्वर्गः, तासां गिरां त्वं प्रभवः।

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9 :—The source of the world, you [are yourself] without any source; the destroyer of the world, [you are yourself] without an end; [existing even at] the beginning of the world, you [are yourself] without a beginning; the Lord of the world, [you are yourself] without [that is, not subject to] a ruler.

10 :—You know yourself by [your] self, create yourself by [your] self and you are absorbed in [your] self by [your] self which has accomplished its objects [or, which is powerful].

11 :—You are liquid [yet] a compact solid, gross [yet] subtle, light [yet] heavy, manifest, yet other than manifest; [thus there is] your absolute discretion (*prākāmyam*) in manifestations.

12 :—You [are] the source of those words [that is, the Vedas] whose beginning is [by means of] the sacred syllable Om, utterance [is guided] by the three accents, action sacrifice, [and] fruit heaven.

त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् ।
तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः ॥ १३ ॥

CONSTRUE : त्वां पुरुषार्थप्रवर्तिनीं प्रकृतिम् आमनन्ति, त्वाम् एव तद्दर्शिनम् उदासीनं पुरुषं विदुः ।

त्वं पितॄणामपि पिता देवानामपि देवता[1] ।
परतोऽपि परश्चासि विधाता वेधसामपि ॥ १४ ॥

CONSTRUE : त्वं पितॄणाम् अपि पिता, देवानाम् अपि देवता, परतः अपि च परः, वेधसाम् अपि विधाता असि ।

त्वमेव हव्यं होता च भोज्यं[2] भोक्ता च शाश्वतः[3] ।
वेद्यं च वेदिता चासि ध्याता ध्येयं च यत्[4]परम् ॥ १५ ॥

CONSTRUE : शाश्वतः त्वम् एव हव्यं होता च, भोज्यं भोक्ता च, वेद्यं च वेदिता च ध्याता यत् परं ध्येयं च (तत्) असि ।

इति तेभ्यः स्तुतीः श्रुत्वा यथार्थाः[5] हृदयंगमाः ।
प्रसादाभिमुखो वेधाः प्रत्युवाच दिवौकसः ॥ १६ ॥

CONSTRUE : तेभ्यः इति यथार्थाः हृदयंगमाः स्तुतीः श्रुत्वा वेधाः प्रसादाभिमुखः (सन्) दिवौकसः प्रत्युवाच ।

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13 :—They declare [or, consider] you as the Prakṛti that sets in motion objects [of enjoyment] for the Puruṣa, and they understand you alone as the Puruṣa, the witness of [and] indifferent to [the operations of] her [Prakṛti].

14 :—You are the father even of the Pitṛs, the god even of the gods, superior to even the high, and maker even of the progenitors [of men].

15 :—You indeed [who are] eternal are [both] the offering in the sacrifice and the sacrificer, the eatable [that is, the thing to be enjoyed] and the eater [or enjoyer], the knowable and again the knower, the meditator and what [is] the supreme object of meditation.

16 :—Having heard from them these prayers, true to sense and going to [that is, touching] the heart, the Creator [who

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१ दैवतम् २ भोग्यम् ३ शाश्वतम् ४ तत् ५ याथार्थ्य

पुराणस्य कवेस्तस्य चतुर्मुखसमीरिता ।
प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयी ॥ १७ ॥

CONSTRUE : तस्य पुराणस्य कवेः चतुर्मुखसमीरिता चतुष्टयी शब्दानां प्रवृत्तिः चरितार्था आसीत् ।

स्वागतं स्वानधीकारान्प्रभावैरवलम्ब्य वः ।
युगपद्युगबाहुभ्यः प्राप्तेभ्यः प्राज्यविक्रमाः ॥ १८ ॥

CONSTRUE : (हे) प्राज्यविक्रमाः, स्वान् अधीकारान् प्रभावैः अवलम्ब्य युगपत् प्राप्तेभ्यः युगबाहुभ्यः वः स्वागतम् ।

किमिदं द्युतिमात्मीयां न बिभ्रति यथा[1] पुरा ।
हिमक्लिष्टप्रकाशानि ज्योतींषीव मुखानि वः ॥ १९ ॥

CONSTRUE : हिमक्लिष्टप्रकाशानि ज्योतींषि इव वः मुखानि यथा पुरा आत्मीयां द्युतिं न बिभ्रति, इदं किम् ।

प्रशमादर्चिषामेतदनुद्गीर्णसुरायुधम् ।
वृत्रस्य हन्तुः कुलिशं कुण्ठिताश्रीव लक्ष्यते ॥ २० ॥

CONSTRUE : अर्चिषां प्रशमात् अनुद्गीर्णसुरायुधं वृत्रस्य हन्तुः एतत् कुलिशं कुण्ठिताश्रि इव लक्ष्यते ।

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was] disposed to [confer upon them] a boon, said in reply to the denizens of heaven.

17 :—Of that ancient Kavi, the four-fold use of words, properly given forth by the four mouths, was such as accomplished [its] object.

18 :—Welcome to you, [O] you of mighty prowess, [you who are] possessed of long arms [lit. arms like yokes] and who have reached here [all] at the same time, [after] having supported [that is, arranged to discharge] your own appointed duties by [your] powers.

19 :—How is this that your faces, like luminaries [stars, planets etc.] with [their] light obscured by mist, do not possess their natural (*ātmiyā*) lustre as before?

20 :—This thunderbolt of the slayer of Vṛtra, not emitting the rain-bow [that is, variegated colours] on account of the

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१ यथापुरम् २ प्रसादानि

किं चायमरिदुर्वारः पाणौ पाशः प्रचेतसः ।
मन्त्रेण हतवीर्यस्य फणिनो दैन्यमाश्रितः ॥ २१ ॥

CONSTRUE : किं च अयम् अरिदुर्वारः प्रचेतसः पाणौ पाशः मन्त्रेण हतवीर्यस्य फणिनः दैन्यम् आश्रितः ।

कुबेरस्य मनःशल्यं शंसतीव पराभवम् ।
अपविद्धगदो बाहुर्भग्नशाख इव द्रुमः ॥ २२ ॥

CONSTRUE : अपविद्धगदः भग्नशाखः द्रुमः इव कुबेरस्य बाहुः मनःशल्यं पराभवं शंसति इव ।

यमोऽपि विलिखन् भूमिं दण्डेनास्तमितत्विषा ।
कुरुतेऽस्मिन्नमोघेऽपि निर्वाणालातलाघवम् ॥ २३ ॥

CONSTRUE : यमः अपि अस्तमितत्विषा दण्डेन भूमिं विलिखन् अमोघे अपि अस्मिन् (दण्डे) निर्वाणालातलाघवं कुरुते ।

अमी च कथमादित्याः प्रतापक्षतिशीतलाः ।
चित्रन्यस्ता इव गताः प्रकामालोकनीयताम् ॥ २४ ॥

CONSTRUE : अमी च आदित्याः प्रतापक्षतिशीतलाः चित्रन्यस्ताः इव प्रकामालोकनीयतां कथं गताः ।

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extinction of [its] lustres, appears as though its edges are blunted.

21 :—And again, this noose in the hand of Varuṇa, irresistible by the enemy, has resorted to the miserable plight (*dainyam*) of a serpent whose prowess is destroyed by a charm.

22 :—The arm of Kubera, which has discarded the mace, [and which appears] like a tree with its branches broken, declares, as it were, defeat, the rankle in the mind [that is, which has been rankling in his mind].

23 :—Even Yama [the God of death] scratching up the ground by his rod, the lustre of which has gone to set, imparts to it, though never-failing [one], the smallness of an extinguished fire-brand.

24 :—How again have these [or yonder] Adityas, cool owing to the loss of heat, reached the condition of being gazed at, at will, as though depicted in pictures?

पर्याकुलत्वान्मरुतां वेगभङ्गोऽनुमीयते ।
अम्भसामोघसंरोधः प्रतीपगमनादिव ॥ २५ ॥

CONSTRUE : मरुतां वेगभङ्गः पर्याकुलत्वात् अम्भसाम् ओघसंरोधः प्रतीपगमनात् इव अनुमीयते ।

आवर्जितजटामौलिविलम्बिशशिकोटयः ।
रुद्राणामपि मूर्धानः क्षताहङ्कारशंसिनः[1] ॥ २६ ॥

CONSTRUE : रुद्राणाम् अपि आवर्जितजटामौलिविलम्बिशशिकोटयः मूर्धानः क्षताहंकारशंसिनः ।

लब्धप्रतिष्ठाः प्रथमं यूयं[2] किं बलवत्तरैः ।
अपवादैरिवोत्सर्गाः कृतव्यावृत्तयः परैः ॥ २७ ॥

CONSTRUE : प्रथमं लब्धप्रतिष्ठाः यूयं बलवत्तरैः परैः उत्सर्गाः अपवादैः इव किं कृतव्यावृत्तयः ?

तद् ब्रूत वत्साः किमितः प्रार्थयध्वं[3] समागताः ।
मयि सृष्टिर्हि लोकानां रक्षा युष्मास्ववस्थिता ॥ २८ ॥

CONSTRUE : (हे) वत्साः, समागताः (यूयम्) इतः किं प्रार्थयध्वं तत् ब्रूत: मयि हि लोकानां सृष्टिः युष्मासु (लोकानां) रक्षा अवस्थिता ।

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25 :—The check to the velocity of the Maruts [the wind-gods] is inferred [by me] from their being all agitated, like the stoppage of the current of the waters by [their] contrary motion.

26 :—The heads of Rudras even, possessing the crescent moons hanging down from the down-cast crests of matted hair, declare [their] pride being baffled.

27 :—Have you, who had first secured stability [or, jurisdiction] been subjected to reverses by more powerful opponents, as general statements [or rules], that have got scope first, are set aside by more powerful special rules [or, exceptions] ?

28 :—Speak out, [my] dear ones, what you coming in a body, would request of me (*itaḥ*) ; with me indeed (*hi*) rests the creation of the world [and] with you [its] protection.

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१ क्षतहुंकार २ न खलु स्थ बलोत्तरैः ३ प्रार्थयध्वे

ततो मन्दानिलोद्धूतकमलाकरशोभिना ।
गुरुं नेत्रसहस्रेण नोदयामास[1] वासवः ॥ २९ ॥

CONSTRUE : ततः वासवः गुरुं मन्दानिलोद्धूतकमलाकरशोभिना नेत्रसहस्रेण नोदयामास ।

स द्विनेत्रं[2] हरेश्चक्षुः सहस्रनयनाधिकम्[3] ।
वाचस्पतिरुवाचेदं प्राञ्जलिर्जलजासनम् ॥ ३० ॥

CONSTRUE : हरेः सहस्रनयनाधिकं द्विनेत्रं चक्षुः सः वाचस्पतिः प्राञ्जलिः (सन्) जलजासनम् इदम् उवाच ।

एवं यदात्थ भगवन्नामृष्टं नः परैः पदम् ।
प्रत्येकं विनियुक्तात्मा कथं न ज्ञास्यसि प्रभो ॥ ३१ ॥

CONSTRUE : (हे) भगवन्, यत् (त्वम्) आत्थ (तत्) एवम्; नः पदं परैः आमृष्टम्; (हे) प्रभो, प्रत्येकं विनियुक्तात्मा (त्वं) कथं न ज्ञास्यसि ।

भवल्लब्धवरोदीर्णस्तारकाख्यो महासुरः[4] ।
उपप्लवाय लोकानां धूमकेतुरिवोदितः ॥ ३२ ॥

CONSTRUE : भवल्लब्धवरोदीर्णः तारकाख्यः महासुरः धूमकेतुः इव लोकानाम् उपप्लवाय उत्थितः ।

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29 :—Thereupon Indra urged the preceptor [Bṛhaspati to speak on behalf of the gods] by his thousand eyes looking to advantage like an assemblage of lotuses tossed by a mild breeze.

30 :—He, the lord of speech, the eye of Indra, having two eyes, superior to the thousand eyes, spoke thus, with folded hands, to the lotus-seated god [Brahmadeva].

31 :—[O] Revered Lord, it [is even] as you have said; our [high] place has been rudely shaken (*āmṛṣṭam*) by enemies; how could you, [O] mighty one, whose self inheres everything, not know [it]?

32 :—The mighty demon, named Tāraka, puffed up by the boon obtained from you, has risen up, like a comet, for the harassment of the worlds.

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१ चोदयामास २ विनेतृ ३ दशचक्षुश्शताधिकम् ४ त्वया दत्तवरो

पुरे तावन्तमेवास्य तनोति रविरातपम् ।
दीर्घिकाकमलोन्मेषो यावन्मात्रेण सिध्यति ॥ ३३ ॥

CONSTRUE : अस्य पुरे रविः तावन्तम् एव आतपं तनोति यावन्मात्रेण दीर्घिकाकमलोन्मेषः सिध्यति ।

सर्वाभिः सर्वदा चन्द्रस्तं कलाभिर्निषेवते ।
नादत्ते केवलां लेखां हरचूडामणीकृताम् ॥ ३४ ॥

CONSTRUE : चन्द्रः तं सर्वदा सर्वाभिः कलाभिः निषेवते, केवलां हरचूडामणीकृतां लेखां न आदत्ते ।

व्यावृत्तगतिरुद्याने कुसुमस्तेयसाध्वसात्[1] ।
न वाति वायुस्तत्पार्श्वे तालवृन्तानिलाधिकम् ॥ ३५ ॥

CONSTRUE : कुसुमस्तेयसाध्वसात् उद्याने व्यावृत्तगतिः वायुः तत्पार्श्वे तालवृन्तानिलाधिकं न वाति ।

पर्यायसेवामुत्सृज्य पुष्पसंभारतत्पराः ।
उद्यानपालसामान्यमृतवस्तमुपासते ॥ ३६ ॥

CONSTRUE : पर्यायसेवाम् उत्सृज्य पुष्पसंभारतत्पराः ऋतवः तम् उद्यानपालसामान्यम् उपासते ।

तस्योपायनयोग्यानि रत्नानि सरितां पतिः ।
कथमप्यम्भसामन्तरानिष्पत्तेः प्रतीक्षते ॥ ३७ ॥

CONSTRUE : सरितां पतिः तस्य उपायनयोग्यानि रत्नानि अम्भसाम् अन्तः आनिष्पत्तेः कथम् अपि प्रतीक्षते ।

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33 :—In his city, the sun spreads that much heat by which only is accomplished the blooming of lotuses in the [oblong] wells.

34 :—With all digits, the moon waits upon him always, [the moon] does not take back only the digit that has been made into the crest-jewel of Hara.

35 :—The Wind, with [his] movements in the garden excluded through fear [of being accused] of stealing [that is, tearing away] flowers, does not blow by his side, more [forcibly] than the breeze of a fan.

36 :—The Seasons, having given up service in succession and intent on [bringing forth] a mass of flowers, wait upon him in common with the garden-superintendents.

37 :—The Lord of rivers [that is, the ocean] awaits with great concern (*kathamapi*) the gems fit [for being offered] as

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१ साहसात्

ज्वलन्मणिशिखाश्चैनं वासुकिप्रमुखा निशि ।
स्थिरप्रदीपतामेत्य भुजङ्गाः पर्युपासते ॥ ३८ ॥

CONSTRUE : ज्वलन्मणिशिखाः वासुकिप्रमुखाः भुजङ्गाः च निशि स्थिरप्रदीपताम् एत्य एनं पर्युपासते ।

तत्कृतानुग्रहापेक्षी तं मुहुर्दूतहारितैः ।
अनुकूलयतीन्द्रोऽपि कल्पद्रुमविभूषणैः ॥ ३९ ॥

CONSTRUE : तत्कृतानुग्रहापेक्षी इन्द्रः अपि मुहुः दूतहारितैः कल्पद्रुमविभूषणैः तम् अनुकूलयति ।

इत्थमाराध्यमानोऽपि क्लिश्नाति भुवनत्रयम् ।
शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः ॥ ४० ॥

CONSTRUE : इत्थम् आराध्यमानः अपि (सः) भुवनत्रयं क्लिश्नाति; दुर्जनः प्रत्यपकारेण शाम्येत् न उपकारेण ।

तेनामरवधूहस्तैः सदयालूनपल्लवाः ।
अभिज्ञाश्छेदपातानां क्रियन्ते नन्दनद्रुमाः ॥ ४१ ॥

CONSTRUE : तेन अमरवधूहस्तैः सदयालूनपल्लवाः नन्दनद्रुमाः छेदपातानाम् अभिज्ञाः क्रियन्ते ।

presents to him, in waters, till they become ripe [that is, fully developed].

38 :—And Serpents with Vāsuki at their head, possessed of blazing flames of gems, wait upon him, at night, having attained to the condition of [that is, serving as] non-flickering [and permanent] lamps.

39 :—Even Indra, expecting favours done by him, conciliates him by ornaments from the Kalpa [that is, wish-fulfilling] trees, sent frequently to him through messengers.

40 :—Though being served [or, propitiated] in this way, he harasses the three worlds. A wicked person would quiet down by an injury in return, not by an obligation.

41 :—By him are the trees in the Nandana [garden] whose sprouts were tenderly plucked by the hands of the celestial damsels, made to experience cuts and fallings.

1 छिन्न

वीज्यते स हि संसुप्तः[1] श्वाससाधारणानिलैः ।
चामरैः सुरबन्दीनां बाष्पसीकरवर्षिभिः ॥ ४१ ॥

CONSTRUE : सः हि संसुप्तः (सन्) सुरबन्दीनां श्वाससाधारणानिलैः बाष्पसीकरवर्षिभिः चामरैः वीज्यते ।

उत्पाट्य मेरुशृङ्गाणि क्षुण्णानि हरितां खुरैः ।
आक्रीडपर्वतास्तेन कल्पिताः स्वेषु वेश्मसु ॥ ४३ ॥

CONSTRUE : हरितां खुरैः क्षुण्णानि मेरुशृङ्गाणि उत्पाट्य तेन स्वेषु वेश्मसु आक्रीडपर्वताः कल्पिताः ।

मन्दाकिन्याः पयः शेषं दिग्वारणमदाविलम् ।
हेमाम्भोरुहसस्यानां[2] तद्वाप्यो धाम सांप्रतम् ॥ ४४ ॥

CONSTRUE : सांप्रतं दिग्वारणमदाविलं पयः मन्दाकिन्याः शेषम्; तद्वाप्यः हेमाम्भोरुहसस्यानां धाम ।

भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते ।
खिलीभूते विमानानां तदापातभयात्पथि[3] ॥ ४५ ॥

CONSTRUE : तदापातभयात् विमानानां पथि खिलीभूते (सति) स्वर्गिभिः भुवनालोकनप्रीतिः न अनुभूयते ।

यज्वभिः संभृतं हव्यं विततेष्वध्वरेषु सः ।
जातवेदोमुखान्मायी मिषतामाच्छिनत्ति नः ॥ ४६ ॥

CONSTRUE : मायी सः विततेषु अध्वरेषु यज्वभिः संभृतं हव्यं नः मिषतां जातवेदोमुखात् आच्छिनत्ति ।

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42 :—[When] fast asleep, he is indeed fanned with the Cāmaras by the celestial damsels carried off by force, whose breezes are [gentle] like breathing and showering sprays of tears.

43 :—Having uprooted the peaks of the Meru [mountain] trodden by the hoofs of the Harits [horses of the sun], by him are set up pleasure-mountains in his own mansions.

44 :—Water turbid with the rut of the quarter-elephants [is what now] remains of Mandākinī [the Ganges in heaven]. Of the crop of the golden lotuses, his wells [are] now the abode.

45 :—The path of the ærial cars being barred owing to the dread of his onslaught, the pleasure of beholding the worlds is not enjoyed by the denizens of heaven.

46 :—At sacrifices that have been commenced, he, the enchanter, snatches away, in spite of us looking on, from the

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१ संतप्तश्वास २ अम्बुरुह ३ तदाघात

उच्चैरुच्चैःश्रवास्तेन हयरत्नमहारि च ।
देहबद्धमिवेन्द्रस्य चिरकालार्जितं यशः ॥ ४७ ॥

CONSTRUE : तेन इन्द्रस्य देहबद्धं चिरकालार्जितं यशः इव उच्चैः हयरत्नम् उच्चैःश्रवाः अहारि च ।

तस्मिन्नुपायाः सर्वे नः क्रूरे प्रतिहतक्रियाः ।
वीर्यवन्त्यौषधानीव विकारे सांनिपातिके ॥ ४८ ॥

CONSTRUE : क्रूरे तस्मिन् नः सर्वे उपायाः सांनिपातिके विकारे वीर्यवन्ति औषधानि इव प्रतिहतक्रियाः ।

जयाशा यत्र चास्माकं प्रतिघातोत्थितार्चिषा ।
हरिचक्रेण तेनास्य कण्ठे निष्कमिवार्पितम् ॥ ४९ ॥

CONSTRUE : यत्र च अस्माकं जयाशा, तेन प्रतिघातोत्थितार्चिषा हरिचक्रेण अस्य कण्ठे निष्कम् अर्पितम् इव ।

तदीयास्तोयदेष्वद्य पुष्करावर्तकादिषु ।
अभ्यस्यन्ति तटाघातं निर्जितैरावता गजाः ॥ ५० ॥

CONSTRUE : अद्य तदीयाः निर्जितैरावताः गजाः पुष्करावर्तकादिषु तोयदेषु तटाघातम् अभ्यस्यन्ति ।

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mouth of [or, in the form of] fire, the oblations offered by the sacrificers according to the rites.

47 :—And by him has been taken away the tall gem of a horse, Uccaihśravas, the long acquired fame of Indra as it were incarnate.

48 :—All our remedies have their actions baffled against that pitiless one, like powerful medicinal herbs against a dangerous disease arising from a complicated derangement of the three bodily humours [vāta, pitta, and kapha].

49 :—By the disc of Hari, on which was [placed] our hope of victory, was, with the lustre rising from reaction, attached as it were, to his neck the chest-ornament.

50 :—His elephants who have vanquished Airāvata [the elephant of Indra] are now (*adya*) practising butting against the clouds, Puskarāvartaka and others.

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१ तोद्गता

तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये ।
कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥ ५१ ॥

CONSTRUE : (हे) विभो, तत् तस्य शान्तये सेनान्यं स्रष्टुम् इच्छामः मुमुक्षवः कर्मबन्धच्छिदं धर्मं भवस्य (शान्तये) इव ।

गोप्तारं सुरसैन्यानां यं पुरस्कृत्य गोत्रभित् ।
प्रत्यानेष्यति शत्रुभ्यो बन्दीमिव जयश्रियम् [1] ॥ ५२ ॥

CONSTRUE : सुरसैन्यानां गोप्तारं यं पुरस्कृत्य गोत्रभित् बन्दीम् इव जयश्रियं शत्रुभ्यः प्रत्यानेष्यति ।

वचस्यवसिते तस्य [2] ससर्ज गिरमात्मभूः ।
गर्जितानन्तरां वृष्टिं सौभाग्येन जिगाय सा ॥ ५३ ॥

CONSTRUE : तस्य वचसि अवसिते (सति) आत्मभूः गिरं ससर्ज; सा सौभाग्येन गर्जितानन्तरां वृष्टिं जिगाय ।

संपत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यताम् ।
न त्वस्य सिद्धौ यास्यामि सर्गव्यापारमात्मना [3] ॥ ५४ ॥

CONSTRUE : अयं वः कामः संपत्स्यते, कश्चित् कालः प्रतीक्ष्यताम्, अस्य सिद्धौ तु आत्मना सर्गव्यापारं न यास्यामि ।

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51 :—We therefore wish, [O] mighty Lord, to create a General for the forces, for his pacification [or destruction] as those desirous of emancipation [wish to produce] merit cutting off the bondage of Karman, [for the destruction of] worldly life [or saṁsāra]—

52 :—[a General,] a guardian for the heavenly troops, by placing whom in front, the Cleaver of mountains [that is, Indra] would bring back from the enemies, the Goddess of victory like a female captive.

53 :—His speech having ended, the self-born one sent forth [his] speech. It surpassed (*jigāya*) in felicitousness, a shower [of rain falling] after thunder.

54 :—This desire of yours shall be fulfilled. Wait for some time. But I shall not personally (*ātmanā*) undertake the work of creation, for its accomplishment.

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१ सुरश्रियम् २ तस्मिन् ३ मात्मनः

इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम् ।
विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम् ॥ ५५ ॥

CONSTRUE : इतः प्राप्तश्रीः सः दैत्यः इतः एव क्षयं न अर्हति; विषवृक्षः अपि संवर्ध्य स्वयं छेत्तुम् असांप्रतम् ।

वृतं तेनेदमेव प्राङ् मया चास्मै प्रतिश्रुतम् ।
वरेणाशमितं[2] लोकानलं दग्धुं हि तत्तपः ॥ ५६ ॥

CONSTRUE : तेन प्राक् इदम् एव वृतं मया च अस्मै (इदम् एव) प्रतिश्रुतम्; लोकान् दग्धुम् अलं तत्तपः हि वरेण (मया) आशमितम् ।

संयुगे सांयुगीनं[3] तमुद्यतं[4] प्रसहेत कः ।
अंशादृते निषिक्तस्य[5] नीललोहितरेतसः ॥ ५७ ॥

CONSTRUE : संयुगे सांयुगीनम् उद्यतं तं निषिक्तस्य नीललोहितरेतसः अंशात् ऋते कः प्रसहेत ।

स हि देवः परं ज्योतिस्तमःपारे व्यवस्थितम्[6] ।
परिच्छिन्नप्रभावर्द्धिर्न मया न च विष्णुना ॥ ५८ ॥

CONSTRUE : सः देवः हि तमःपारे व्यवस्थितं परं ज्योतिः; न मया न विष्णुना च (सः) परिच्छिन्नप्रभावर्द्धिः ।

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55 :—That demon who acquired [his] glory from here [that is, from me] does not deserve [to have] destruction from here itself [that is, from me]; it is improper to cut down personally even a poisonous tree after having reared it [oneself].

56 :—This very thing [viz. capability of not being killed by gods including Brahmadeva] was sought by him formerly and [the same] was promised [or granted] to him by me ; [and thus] by the boon was laid low his penance capable of burning the worlds.

57 :—Who else, except the portion of the injected semen of Śiva could withstand him, warlike and with [his] mace uplifted, in battle ?

58 :—For, that God is the Light Supreme, established beyond [all] darkness ; and neither by me nor by Viṣṇu can he have the excess of [his] power measured.

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१ संवर्ध्यः २ वरेण शमितम् ३ सांमुखीनम् ४ उद्यन्तम् ५ निषिक्तस्तु ६ प्रतिष्ठितम्

उमारूपेण ते यूयं संयमस्तिमितं मनः।
शम्भोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ॥ ५९ ॥

CONSTRUE: ते यूयम् उमारूपेण अयस्कान्तेन शंभोः संयमस्तिमितं लोहवत् मनः आक्रष्टुं यतध्वम्।

उभे एव क्षमे वोढुमुभयोर्बीजमाहितम्।
सा वा शम्भोस्तदीया वा मूर्तिर्जलमयी मम ॥ ६० ॥

CONSTRUE: उभयोः आहितं बीजं वोढुम् उभे एव क्षमे, सा वा शम्भोः (बीजं वोढुं क्षमा); तदीया जलमयी मूर्तिः वा मम (बीजं वोढुं क्षमा)।

तस्यात्मा शितिकण्ठस्य सैनापत्यमुपेत्य वः।
मोक्ष्यते सुरबन्दीनां वेणीर्वीर्यविभूतिभिः ॥ ६१ ॥

CONSTRUE: तस्य शितिकण्ठस्य आत्मा वः सैनापत्यम् उपेत्य वीर्यविभूतिभिः सुरबन्दीनां वेणीः मोक्ष्यते।

इति व्याहृत्य विबुधान् विश्वयोनिस्तिरोदधे।
मनस्याहितकर्तव्यास्तेऽपि [1]देवा दिवं ययुः ॥ ६२ ॥

CONSTRUE: विबुधान् इति व्याहृत्य विश्वयोनिः तिरोदधे, ते देवाः अपि मनसि आहितकर्तव्याः दिवं ययुः।

59:—So you, thus circumstanced (*te*), [all] try to attract the iron-like mind of Śiva steady in contemplation, by the magnet in the form of Umā.

60:—The two alone are capable of bearing the semen deposited of [us] two—she [Umā] that of Śiva, and his watery form, that of me.

61:—The self [or son] of that Śiva, having attained to the position of the General of [your] forces, would loosen the [single] braids of hair of the captive celestial damsels by the glorious manifestations of [his] prowess.

62:—Having thus addressed the gods, the Source of the universe [that is, Brahmadeva] vanished. Those gods also repaired to heaven with [their] duty impressed upon [their] mind.

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१ प्रतिययुर्दिवम्

तत्र निश्चित्य कन्दर्पमगमत्पाकशासनः ।
मनसा कार्यसंसिद्धौ[1] त्वराद्विगुणरंहसा ॥ ६३ ॥

CONSTRUE : तत्र निश्चित्य पाकशासनः कार्यसंसिद्धौ त्वराद्विगुणरंहसा मनसा कन्दर्पम् अगमत् ।

अथ स ललितयोषिद्भ्रूलताचारुशृङ्गं
रतिवलयपदाङ्के चापमासज्य कण्ठे ।
सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पधन्वा ॥ ६४ ॥

CONSTRUE : अथ सः पुष्पधन्वा ललितयोषिद्भ्रूलताचारुशृङ्गं चापं रतिवलयपदाङ्के कण्ठे आसज्य सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्रः प्राञ्जलिः शतमखम् उपतस्थे ।

इति महाकविश्रीकालिदासकृतौ कुमारसंभवे महाकाव्ये मदनागमनो नाम द्वितीयः सर्गः ।

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63 :—There [in heaven] having come to a decision, the Chastiser of [the demon] Pāka [that is, Indra] reached Madana by [his] mind the speed of which was doubled owing to the haste for the accomplishment of the desired object.

64 :—Immediately, that flower-bowed [god], with folded hands, waited upon Indra, having placed his bow, the tips of which were as charming as the creeper-like eye-brows of a graceful woman, on his neck which was marked with the form of the bracelets of Rati, with [his] missiles [in the form] of mango-sprouts deposited in the hands of [his] colleague Madhu [the spring].

Here ends the Second Canto, entitled 'The Arrival of Madana' in the great poem Kumārasambhava [The Birth of Kumāra], the composition of the great poet, the venerable Kālidāsa,

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१ संसिद्धित्वरा

तृतीयः सर्गः

तस्मिन्मघोनस्त्रिदशान्विहाय सहस्रमक्ष्णां युगपत्पपात ।
प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु ॥ १ ॥

CONSTRUE : मघोनः अक्ष्णां सहस्रं त्रिदशान् विहाय तस्मिन् युगपत् पपात; प्रायः प्रयोजनापेक्षितया प्रभूणाम् आश्रितेषु गौरवम् चलम् ।

स वासवेनासनसंनिकृष्टमितो निषीदेति विसृष्टभूमिः ।
भर्तुः प्रसादं प्रतिनन्द्य मूर्ध्ना वक्तुं मिथः प्राक्रमतैवमेनम् ॥ २ ॥

CONSTRUE : वासवेन आसनसंनिकृष्टम् इतः निषीद इति विसृष्टभूमिः सः भर्तुः प्रसादं मूर्ध्ना प्रतिनन्द्य एनं मिथः एवम् वक्तुं प्राक्रमत ।

आज्ञापय ज्ञातविशेष पुंसां लोकेषु यत्ते करणीयमस्ति ।
अनुग्रहं संस्मरणप्रवृत्तमिच्छामि संवर्धितमाज्ञया ते ॥ ३ ॥

CONSTRUE : (हे) पुंसां ज्ञातविशेष, यत् ते लोकेषु करणीयम् अस्ति (तत्) आज्ञापय; संस्मरणप्रवृत्तम् अनुग्रहं ते आज्ञया संवर्धितम् इच्छामि ।

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1 :—On him, the thousand eyes of Indra fell simultaneously, leaving the [other] gods; generally the dignity [or stiffness] of powerful masters with reference to their dependants, is changed on account of [their] being desirous of achieving [or, expectancy for] an end in view.

2 :—He, to whom a place had been pointed out, near [his own] seat by Indra, with [the words] 'take a seat here', having respectfully acknowledged the favour of [his] master with [a bow by his] head, commenced to talk with him in private, thus—

3 :—[O] you who know the distinctive merits (*viśeṣaḥ*) of persons, command [me] what is to be done for you in the [three] worlds. The favour initiated by [your] remembrance [of me], I should like to be enhanced by your command.

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१ निसृष्ट

केनाभ्यसूया पदकाङ्क्षिणा ते नितान्तदीर्घैर्जनिता तपोभिः ।
यावद्भवत्याहितसायकस्य मत्कार्मुकस्यास्य निदेशवर्ती ॥ ४ ॥

CONSTRUE : (ते) पदकाङ्क्षिणा केन नितान्तदीर्घैः तपोभिः ते अभ्यसूया जनिता ? यावत् (सः) आहितसायकस्य अस्य मत्कार्मुकस्य निदेशवर्ती भवति ।

असंमतः कस्तव मुक्तिमार्गं पुनर्भवक्लेशभयात्प्रपन्नः ।
बद्धश्चिरं तिष्ठतु सुन्दरीणामारेचितभ्रूचतुरैः कटाक्षैः[1] ॥ ५ ॥

CONSTRUE : तव असंमतः कः पुनर्भवक्लेशभयात् मुक्तिमार्गं प्रपन्नः ? (सः) सुन्दरीणाम् आरेचितभ्रूचतुरैः कटाक्षैः चिरं बद्धः तिष्ठतु ।

अध्यापितस्योशनसापि नीतिं प्रयुक्तरागप्रणिधिर्द्विषस्ते ।
कस्यार्थधर्मौ वद पीडयामि[2] सिन्धोस्तटावोघ इव प्रवृद्धः ॥ ६ ॥

CONSTRUE : उशनसा अपि नीतिम् अध्यापितस्य कस्य ते द्विषः अर्थधर्मौ प्रयुक्तरागप्रणिधिः (अहम्) सिन्धोः तटौ प्रवृद्धः ओघः इव पीडयामि, वद ।

कामेकपत्नीव्रतदुःखशीलां लोलं मनश्चारुतया प्रविष्टाम् ।
नितम्बिनीमिच्छसि मुक्तलज्जां कण्ठे स्वयंग्राहविषक्त[3]बाहुम् ॥७॥

CONSTRUE : एकपत्नीव्रतदुःखशीलां चारुतया लोलं मनः प्रविष्टां कां नितम्बिनीं मुक्तलज्जां कण्ठे स्वयंग्राहनिषक्तबाहुम् इच्छसि ?

4 :--By whom desirous of [winning] your post, has your jealousy been aroused by exceedingly long austerities? He would [in a moment] be subject to the commands of [that is, vanquished by] this bow of mine, which has an arrow fixed [upon it].

5 :--Who, undesired by you, has taken to the path of salvation, through fear of the misery of re-birth? Let him remain long fettered down [to the Saṁsāra] by the side-glances charming on account of the dalliance of the eye-brows, of beautiful women.

6 :--Say, of what enemy of yours, though taught [the science of] polity by Uśanas himself, should I, employing love [or sensuality] as [my] messenger, obstruct Artha [material advancement] and Dharma [religious merit], like a flooded current of a river [its] two banks?

7 :--What beautiful woman [lit. one having expansive hips] habituated to cause misery on account of [her keeping up

१ विलासैः २ पीडयानि ३ निषक्त

कयासि कामिन्सुरतापराधात् पादानतः कोपनयावधूतः[1]।
तस्याः[2] करिष्यामि दृढानुतापं प्रवालशय्याशरणं शरीरम् ॥ ८ ॥

CONSTRUE। (हे) कामिन्, कोपनया कया पादानतः (त्वम्) सुरतापराधात् अवधूतः असि ? तस्याः शरीरं दृढानुतापं प्रवालशय्याशरणं करिष्यामि।

प्रसीद विश्राम्यतु वीर वज्रं शरैर्मदीयैः कतमः सुरारिः।
बिभेतु मोघीकृतबाहुवीर्यः स्त्रीभ्योऽपि कोपस्फुरिताधराभ्यः ॥ ९ ॥

CONSTRUE : (हे) वीर, प्रसीद, वज्रं विश्राम्यतु, कतमः सुरारिः मदीयैः शरैः मोघीकृतबाहुवीर्यः कोपस्फुरिताधराभ्यः स्त्रीभ्यः अपि बिभेतु ?

तव प्रसादात्कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा।
कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं के मम धन्विनोऽन्ये ॥ १० ॥

CONSTRUE : तव प्रसादात् कुसुमायुधः अपि (अहम्) एकं मधुम् एव सहायं लब्ध्वा पिनाकपाणेः हरस्य अपि धैर्यच्युतिं कुर्याम्, अन्ये धन्विनः मम के।

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the] vow of being a chaste wife [lit. one having a single husband], who has entered [that is, attracted] your unsteady mind owing to [her] beauty, do you wish to throw [her] arms round [your] neck of her own accord, throwing off [all sense of] shame?

8:—By what woman given to anger, [O you] gallant one, have you been spurned, [even though] fallen at her feet, on account of [your] crime in sexual enjoyment [of another]? I shall make her body full of deep torment and have a refuge of a bed of tender sprouts.

9:—Be pleased, [O] brave one; let the thunder-bolt take rest; what enemy of the gods, with the prowess of [his] arms rendered futile by my arrows, should fear even women whose lips are throbbing through anger?

10:—Through your grace, I, though possessed of flowers as weapons, having secured Madhu alone as [my] sole comrade, would cause the break-down of the firmness even of Hara with the Pināka bow in [his] hand. What [are] other archers before me?

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१ सहसा २ चस्याः

अथोरुदेशादवतार्य पादमाक्रान्तिसंभावितपादपीठः ।
संकल्पितार्थे विवृतात्मशक्तिमाखण्डलः काममिदं बभाषे ॥ ११ ॥

CONSTRUE : अथ ऊरुदेशात् पादम् अवतार्य आक्रान्तिसंभावितपादपीठः आखण्डलः संकल्पितार्थे विवृतात्मशक्तिं कामम् इदं बभाषे ।

सर्वं सखे त्वय्युपपन्नमेतदुभे ममास्त्रे कुलिशं भवांश्च ।
वज्रं तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोगामि च साधकं च ॥ १२ ॥

CONSTRUE : (हे) सखे, एतत् सर्वं त्वयि उपपन्नम्; कुलिशं भवान् च मम उभे अस्त्रे ; वज्रं तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोगामि च साधकं च (अस्त्रम्) ।

अवैमि ते सारमतः खलु त्वां कार्ये गुरुण्यात्मसमं नियोक्ष्ये ।
व्यादिश्यते भूधरतामवेक्ष्य कृष्णेन देहोद्वहनाय शेषः ॥ १३ ॥

CONSTRUE : (अहं) ते सारम् अवैमि, अतः खलु आत्मसमं त्वां गुरुणि कार्ये नियोक्ष्ये ; भूधरताम् अवेक्ष्य कृष्णेन देहोद्वहनाय शेषः आदिश्यते ।

आशंसता बाणगतिं वृषाङ्के कार्यं त्वया नः प्रतिपन्नकल्पम् ।
निबोध यज्ञांशभुजामिदानीमुच्चैर्द्विषामीप्सितमेतदेव[2] ॥ १४ ॥

CONSTRUE : वृषाङ्के बाणगतिम् आशंसता त्वया नः कार्यं प्रतिपन्नकल्पम् ; इदानीम् उच्चैर्द्विषां यज्ञांशभुजाम् एतत् एव ईप्सितम् (इति) निबोध ।

11 :—Then Indra, having taken [his] foot down from the region of the thigh, [and] honouring the foot-stool by placing [it upon it] spoke thus to Kāma who had laid bare his strength with respect to the object thought of.

12 :—All this, [O] friend, is befitting [or capable of being done by] you. [There are only] two weapons of mine [on which I could put implicit trust],—the thunder-bolt and your worthy self ; the thunder-bolt [is] blunt [that is, powerless] against [those] that are mighty on account of the power of [their] penance, while you [are a weapon] having access everywhere and accomplishing everything.

13 :—I know [full well] [your] strength, and so indeed I shall be employing you [who are] like my own self, on a grave matter. Śeṣa [the Lord of the Nāgas] is directed by Viṣṇu to bear [his] body, on noticing [his] capability of holding the earth.

14 :—In speaking of the course of [your] arrow towards Śiva, our work has almost been accepted by you ; know [then],

१ उच्चैस्तराम् २ मथमत्र

अमी हि वीर्यप्रभवं भवस्य जयाय सेनान्यमुशन्ति देवाः।
स च त्वदेकेषुनिपातसाध्यो[1] ब्रह्माङ्गभूर्ब्रह्मणि योजितात्मा ॥ १५ ॥

CONSTRUE : अमी देवाः हि भवस्य वीर्यप्रभवं सेनान्यं जयाय उशन्ति, ब्रह्माङ्गभूः ब्रह्मणि योजितात्मा सः च त्वदेकेषुनिपातसाध्यः।

तस्मै हिमाद्रेः प्रयतां तनूजां यतात्मने रोचयितुं यतस्व।
योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् ॥ १६ ॥

CONSTRUE : हिमाद्रेः प्रयतां तनूजां यतात्मने तस्मै रोचयितुं यतस्व; योषित्सु सा एव क्षमा तद्वीर्यनिषेकभूमिः इति आत्मभुवा उपदिष्टम्।

गुरोर्नियोगाच्च नगेन्द्रकन्या स्थाणुं तपस्यन्तमधित्यकायाम्।
अन्वास्त इत्यप्सरसां मुखेभ्यः श्रुतं मया मत्प्रणिधिः स वर्गः ॥१७॥

CONSTRUE : नगेन्द्रकन्या च गुरोः नियोगात् अधित्यकायां तपस्यन्तं स्थाणुम् अन्वास्ते इति अप्सरसां मुखेभ्यः मया श्रुतम्, सः वर्गः मत्प्रणिधिः।

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it [is] just the desired object now of those who partake of a portion in the sacrifice [and] who have formidable enemies.

15 :—For, these gods seek a commander for the army, sprung from the semen of Hara for [securing] victory [over Tāraka], and he [that is, Hara] from whose body Brahmadeva is produced [and] who has concentrated [his] mind [or self] on Brahman, can be managed [or secured] by the stroke of a single arrow of yours.

16 :—Endeavour to make him, who has restrained [his] self, like the devoted daughter of Himālaya. Of [all] women, she alone [is] the fit place for the depositing of his semen—thus has been by the Self-born one [himself] declared.

17 :—The daughter of the Lord of mountains, again, at the command of [her] father, is in attendance upon the Eternal one [that is, Śiva] practising penance on the table-land [of the Himālaya]—so have I heard from the mouths of the celestial nymphs —that class [is] my spies [whose information is bound to be reliable].

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१ ह्यो

तद्गच्छ सिद्ध्यै कुरु देवकार्यमर्थोऽयमर्थान्तरलभ्य एव ।
अपेक्षते प्रत्ययमुत्तमं त्वां बीजाङ्कुरः प्रागुदयादिवाम्भः ॥ १८ ॥

CONSTRUE : तत् सिद्ध्यै गच्छ, देवकार्यं कुरु, अर्थान्तरलभ्यः एव अयम् अर्थः बीजाङ्कुरः उदयात् प्राक् अम्भः इव त्वाम् उत्तमं प्रत्ययम् अपेक्षते ।

तस्मिन्सुराणां विजयाभ्युपाये तवैव नामास्त्रगतिः कृती त्वम् ।
अप्यप्रसिद्धं यशसे हि पुंसामनन्यसाधारणमेव कर्म ॥ १९ ॥

CONSTRUE : सुराणां विजयाभ्युपाये तस्मिन् तव एव नाम अस्त्रगतिः, (अतः) त्वं कृती; अप्रसिद्धम् अपि अनन्यसाधारणम् एव कर्म हि पुंसां यशसे ।

सुराः समभ्यर्थयितार एते कार्यं त्रयाणामपि विष्टपानाम् ।
चापेन ते कर्म न चातिहिंस्रमहो बतासि स्पृहणीयवीर्यः ॥ २० ॥

CONSTRUE : एते सुराः समभ्यर्थयितारः, कार्यं त्रयाणाम् अपि विष्टपानाम्; ते चापेन कर्म च अतिहिंस्रं न; अहो बत स्पृहणीयवीर्यः असि ।

मधुश्च ते मन्मथ साहचर्यादसावनुक्तोऽपि सहाय एव ।
समीरणश्चोदयिता भवेति व्यादिश्यते केन हुताशनस्य ॥ २१ ॥

CONSTRUE : (हे) मन्मथ, असौ मधुः च साहचर्यात् अनुक्तः अपि ते सहायः एव; हुताशनस्य चोदयिता भव इति समीरणः केन व्यादिश्यते ।

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18 :—Go then for the accomplishment [of the desired object]. Do the work of the gods. This object, which can be only secured by [taking the help of] another object expects you as the most important (*uttama*) cause [before its production] as the sprout of a seed [expects] water, before [its] coming out.

19 :—In the case of him [that is, Śiva] [who is] the means of victory by the gods, [there is] indeed (*nāma*) the scope of your missile alone; you are [thus] blessed; for, a deed [which is] indeed not common to others [that is, which can be done only by a certain person], though not well-known [that is, insignificant] [is] to the glory of men.

20 :—Here these gods [are your] suppliants ; the work [you are asked to accomplish is] that of [that is, concerns] even [all] the three worlds ; the action by your bow again, [is] not very destructive. Oh wonder ! How you are possessed of an enviable prowess !

21 :—[O] tormentor of the mind ! And this Vasanta though not referred to [in so many words is] indeed [bound to be]

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१ प्रत्ययमङ्गलब्ध्यै २ यथा

तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे ।
ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः ॥ २२ ॥

CONSTRUE : तथा इति भर्तुः शेषाम् इव आज्ञां मूर्ध्ना आदाय मदनः प्रतस्थे, इन्द्रः ऐरावतास्फालनकर्कशेन हस्तेन तदङ्गं पस्पर्श ।

स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनुप्रयातः ।
अङ्गव्ययप्रार्थितकर्मसिद्धिः स्थाण्वाश्रमं हैमवतं जगाम ॥ २३ ॥

CONSTRUE : सः अभिमतेन सख्या माधवेन रत्या च साशङ्कम् अनुप्रयातः अङ्गव्ययप्रार्थितकर्मसिद्धिः हैमवतं स्थाण्वाश्रमं जगाम ।

तस्मिन्वने संयमिनां मुनीनां तपःसमाधेः[1] प्रतिकूलवर्ती[2] ।
संकल्पयोनेरभिमानभूतमात्मानमाधाय[3] मधुर्जजृम्भे ॥ २४ ॥

CONSTRUE : तस्मिन् वने संयमिनां मुनीनां तपःसमाधेः प्रतिकूलवर्ती मधुः संकल्पयोनेः अभिमानभूतम् आत्मानम् आधाय जजृम्भे ।

कुबेरनाथां[4] दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलङ्घ्य ।
दिग्दक्षिणा गन्धवहं मुखेन व्यलीकनिःश्वासमिवोत्ससर्ज ॥ २५ ॥

CONSTRUE : समयं विलङ्घ्य उष्णरश्मौ कुबेरनाथां दिशं गन्तुं प्रवृत्ते (सति) दक्षिणा दिक् मुखेन गन्धवहं व्यलीकनिःश्वासम् इव उत्ससर्ज ।

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your helper through [inseparable] association. By whom is the wind directed [in words like] ' be the propeller of fire' ?

22 :—Having received the command of [his] master on [his] head like the garland [worn by a deity] with [the words] ' be it so,' Madana started; Indra touched his body [that is, patted him on the back] by [his] hand rough owing to the stroking of Airāvata.

23 :—He, followed by [his] favourite friend Vasanta and by Rati with apprehension, earnestly wishing for (*prārthita*) the accomplishment of his work [even] at the cost of [his] body, went to the hermitage of Śiva, on the Himālaya.

24 :—In that forest [or grove], Madhu, [habituated to be] hostile to the concentration [of mind, required] of penance of the ascetics possessed of self-restraint, became increasingly manifest, putting on (*ādhāya*) his form [which was] an object of pride to the thought-born one [that is, Madana].

25 :—While the hot-rayed one [that is, the sun] began to go, out of (*vilaṅghya*) season, to the quarter of which Kubera

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१ समाधि २ वृत्तिः ३ आदाय ४ कुबेरगुप्तां

अमूत सद्यः कुसुमान्यशोकः स्कन्धात्प्रभृत्येव सपल्लवानि।
पादेन नापैक्षत सुन्दरीणां संपर्कमाशिञ्जितनूपुरेण ॥ २६ ॥

CONSTRUE : अशोकः स्कन्धात् प्रभृति एव सपल्लवानि कुसुमानि सद्यः असूत, सुन्दरीणाम् आशिञ्जितनूपुरेण पादेन संपर्कं न अपैक्षत।

सख्युः प्रवालोद्गमचारुपत्रे नीते समाप्तिं नवचूतबाणे।
निवेशयामास मधुर्द्विरेफान् नामाक्षराणीव मनोभवस्य ॥ २७ ॥

CONSTRUE : मधुः समाप्तिं नीते प्रवालोद्गमचारुपत्रे नवचूतबाणे सख्युः मनोभवस्य नामाक्षराणि इव द्विरेफान् निवेशयामास।

वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः।
प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः॥ २८ ॥

CONSTRUE : कर्णिकारं वर्णप्रकर्षे सति निर्गन्धतया चेतः दुनोति स्म ; प्रायेण गुणानां सामग्र्यविधौ विश्वसृजः प्रवृत्तिः पराङ्मुखी।

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is the lord [that is, the north], the southern direction sent forth fragrant breeze from [her] mouth as though it was a sigh due to anguish.

26:—The Aśoka immediately produced flowers together with sprouts, right up (*eva*) from the stem, did not wait for the contact by the feet of beautiful women, jingling around with anklets.

27:—On the arrow [in the form] of the fresh (*nava*) mango-blossom, with beautiful feathers [in the form] of the fresh sprouts, which was carried to completion, the Spring placed the bees, as though they were the syllables in the name of [his] friend, the mind-born one.

28:—Though there is an excess of colour [about it], the Karṇikāra [flower] did distress the mind [of lovers] on account of [its] having no fragrance; generally, the tendency of the Creator of the universe [is] averse to manufacturing totality of merits [in a thing].

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१ सद्यः

बालेन्दुवक्राण्यविकाशभावाद्बभुः पलाशान्यतिलोहितानि ।
सद्यो वसन्तेन समागतानां नखक्षतानीव वनस्थलीनाम् ॥ २९ ॥

CONSTRUE : अविकाशभावात् बालेन्दुवक्राणि अतिलोहितानि पलाशानि सद्यः वसन्तेन समागतानां वनस्थलीनां नखक्षतानि इव बभुः ।

लग्नद्विरेफाञ्जनभक्तिचित्रं मुखे मधुश्रीस्तिलकं प्रकाश्य ।
रागेण बालारुणकोमलेन चूतप्रवालोष्ठमलंचकार ॥ ३० ॥

CONSTRUE : मधुश्रीः लग्नद्विरेफाञ्जनभक्तिचित्रं तिलकं मुखे] प्रकाश्य बालारुणकोमलेन रागेण चूतप्रवालोष्ठम् अलंचकार ।

मृगाः प्रियालद्रुममञ्जरीणां रजःकणैर्विघ्नितदृष्टिपाताः ।
मदोद्धताः प्रत्यनिलं विचेरुर्वनस्थलीर्मर्मरपत्रमोक्षाः ॥ ३१ ॥

CONSTRUE : प्रियालद्रुममञ्जरीणां रजःकणैः विघ्नितदृष्टिपाताः मृगाः मदोद्धताः (सन्तः) मर्मरपत्रमोक्षाः वनस्थलीः प्रत्यनिलं विचेरुः ।

चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥ ३२ ॥

CONSTRUE : चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलः यत् मधुरं चुकूज तत् एव स्मरस्य मनस्विनीमानविघातदक्षं वचनं जातम् ।

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29 :—The extremely red Palāśa flowers, curved like the young [that is, crescent] moon, owing to the absence of [their] blossoming, shone like the nail-wounds [inflicted] on the Sylvan sites united with Spring that very moment.

30 :—Vernal Beauty, displaying in the beginning [also, on her face] the Tilaka flower [also, the Tilaka mark on the fore-head], variegated (*citra*) on account of the lines [or portion] of collyrium [in the form] of bees sticking [to it], adorned [her] lip [in the form] of the mango-sprout by the redness [also, lac-dye] charming like the morning sun.

31 :—The deer, whose course of sight was obstructed (*vighnita*) by the pollen-dust- particles of the clusters of blossoms of the Priyāla trees, furious through intoxication roamed against the wind, over the forest-sites where the fallen [or, the falling of the] leaves created a rustling noise.

32 :—The sweet note which the male cuckoo produced with [its] throat, sweet-sounding (*kaṣāya*) by the tasting of the mango

हिमव्यपायाद्विशदाधराणामापाण्डुरीभूतमुखच्छवीनाम् ।
स्वेदोद्गमः किंपुरुषाङ्गनानां चक्रे पदं पत्रविशेषकेषु ॥ ३३ ॥

CONSTRUE : हिमव्यपायात् विशदाधराणाम् आपाण्डुरीभूतमुखच्छवीनां किंपुरुषाङ्गनानां पत्रविशेषकेषु स्वेदोद्गमः पदं चक्रे ।

तपस्विनः स्थाणुवनौकसस्तामाकालिकीं वीक्ष्य मधुप्रवृत्तिम् ।
प्रयत्नसंस्तम्भितविक्रियाणां कथंचिदीशा मनसां बभूवुः ॥ ३४ ॥

CONSTRUE : स्थाणुवनौकसः तपस्विनः आकालिकीं तां मधुप्रवृत्तिं वीक्ष्य प्रयत्नसंस्तम्भितविक्रियाणां मनसां कथञ्चित् ईशाः बभूवुः ।

तं देशमारोपितपुष्पचापे रतिद्वितीये मदने प्रपन्ने ।
काष्ठागतस्नेहरसानुविद्धं द्वन्द्वानि भावं क्रियया विवव्रुः ॥ ३५ ॥

CONSTRUE : आरोपितपुष्पचापे रतिद्वितीये मदने तं देशं प्रपन्ने (सति) द्वन्द्वानि काष्ठागतस्नेहरसानुविद्धं भावं क्रियया विवव्रुः ।

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sprouts—the same became Madana's word of command efficacious (*dakṣa*) in destroying the pride of proud women.

33 :—The rise of perspiration gained a footing in the ornamental paintings [on the cheeks, breasts etc.] of Kimpuruṣa ladies, whose lower lips were clear [that is, free from any ointment, like the wax-salve] and the lustre of whose faces had become slightly yellowish-white, owing to the disappearance of frost.

34 :—The ascetics, whose abode was the forest of Śiva, [that is, who were staying in the same forest where Śiva had been staying], on seeing that untimely display of Spring, could, somehow (*kathamcit*) be masters of [their] minds whose perturbations were stopped with great effort [by them].

35:—When Madana, with Rati as [his] second, who had [his] flowery bow held in readiness, reached that region, the couples exhibited by [suitable] actions [their] desire [for sexual enjoyment], pervaded by the sentiment of love reaching [its] maximum.

मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥ ३६ ॥

CONSTRUE : द्विरेफः स्वां प्रियाम् अनुवर्तमानः कुसुमैकपात्रे मधु पपौ; कृष्णसारः च स्पर्शनिमीलिताक्षीं मृगीं शृङ्गेण अकण्डूयत ।

ददौ [1]सरःपङ्कजरेणुगन्धि गजाय गण्डूषजलं करेणुः ।
अर्धोपभुक्तेन[2] बिसेन जायां संभावयामास रथाङ्गनामा ॥ ३७ ॥

CONSTRUE : करेणुः सरःपङ्कजरेणुगन्धि गण्डूषजलं गजाय ददौ; रथाङ्गनामा अर्धोपभुक्तेन बिसेन जायां संभावयामास ।

गीतान्तरेषु श्रमवारिलेशैः किञ्चित्समुच्छ्वासितपत्रलेखम् ।
पुष्पासव घूर्णितनेत्रशोभं प्रियामुखं किंपुरुषश्चुचुम्ब ॥ ३८ ॥

CONSTRUE : श्रमवारिलेशैः किंचित्समुच्छ्वासितपत्रलेखं पुष्पासवाघूर्णितनेत्रशोभं प्रियामुखं किंपुरुषः गीतान्तरेषु चुचुम्ब ।

पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः ।
लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ॥ ३९ ॥

CONSTRUE : तरवः अपि पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः लतावधूभ्यः विनम्रशाखाभुजबन्धनानि अवापुः ।

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36 :—The male bee, following [his] beloved, drank honey from the same flower-vessel ; and the black spotted antelope scratched with [his] horn, [his] mate who had closed [her] eyes [owing to excess of joy] at the touch.

37 :—The she-elephant gave to the elephant a mouthful of water fragrant with the pollen of lotuses in the lake ; the Cakravāka male honoured [his] mate with a lotus-stalk half [or, partly] eaten up.

38 :—In the intervals of singing, the Kimpuruṣa kissed the face of [his] beloved, the ornamental designs on which were a little disfigured (*samucchvāsita*) by the drops of perspiration [and] which possessed the beauty of the eyes reeling [that is, moving tremulously] owing to [that is, under the influence of] liquor from [or, fragrant with] flowers.

39 :—Even trees secured embraces (*bandhanam*) by [their] arms [in the form] of the stooping branches, from the creeper-

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१ रसात्पङ्कज २ ...पयुक्तेन ३ चुचुम्बे

श्रुताप्सरोगीतिरपि क्षणेऽस्मिन्हरः प्रसंख्यानपरो बभूव ।
आत्मेश्वराणां न हि जातु विघ्नाः समाधिभेदप्रभवा भवन्ति ॥ ४० ॥

CONSTRUE : अस्मिन् क्षणे हरः श्रुताप्सरोगीतिः अपि प्रसंख्यानपरः बभूव: विघ्नाः हि आत्मेश्वराणां समाधिभेदप्रभवाः न जातु भवन्ति ।

लतागृहद्वारगतोऽथ नन्दी वामप्रकोष्ठार्पितहेमवेत्रः ।
मुखार्पितैकाङ्गुलिसंज्ञयैव मा चापलायेति गणान् व्यनैषीत् ॥ ४१ ॥

CONSTRUE : अथ लतागृहद्वारगतः वामप्रकोष्ठार्पितहेमवेत्रः नन्दी मुखार्पितैकाङ्गुलिसंज्ञया एव गणान् मा चापलाय इति व्यनैषीत् ।

निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् ।
तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे ॥ ४२ ॥

CONSTRUE : निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारं सर्वम् एव काननं तच्छासनात् चित्रार्पितारम्भम् इव अवतस्थे ।

दृष्टिप्रपातं परिहृत्य तस्य कामः पुरः शुक्रमिव प्रतस्थे[1] ।
प्रान्तेषु संसक्तनमेरुशाखं ध्यानास्पदं भूतपतेर्विवेश ॥ ४३ ॥

CONSTRUE : प्रयाणे पुरः शुक्रम् इव तस्य दृष्टिप्रपातं परिहृत्य कामः प्रान्तेषु संसक्तनमेरुशाखं भूतपतेः ध्यानास्पदं विवेश ।

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damsels having breasts [in the form] of the full clusters of flowers, [and] charming on account of the lips [in the form] of the shining sprouts.

40 :—At this moment, Śiva, though he heard the songs of the Apsarases became intent on spiritual meditation. For, obstacles indeed are not able to disturb the concentration of those who are masters of their own selves.

41 :—Then Nandin who had taken his po sition at the door of the creeper-bower, with the golden staff placed on [his] left fore-arm, enjoined, by a mere sign by placing a single finger on his mouth, the Gaṇas, not to be inconsiderate.

42 :—At his command, the whole forest even, with the trees not shaking, with the bees motionless, with the egg-born [birds etc. struck] dumb, with the movements of the beasts brought to a stand-still, stood like a scene drawn in a picture.

43 :—Avoiding the range of his sight, like Venus in front on a journey, Madana entered the place of meditation of the

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१ तारध्यमिवा।

स देवदारुद्रुमवेदिकायां शार्दूलचर्मव्यवधानवत्याम् ।
आसीनमासन्नशरीरपातस्त्रियम्बकं संयमिनं ददर्श ॥ ४४ ॥

CONSTRUE : आसन्नशरीरपातः सः शार्दूलचर्मव्यवधानवत्यां देवदारुद्रुमवेदिकायाम् आसीनं संयमिनं त्रियम्बकं ददर्श ।

पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमितोभयांसम् ।
उत्तानपाणिद्वयसंनिवेशात्प्रफुल्लराजीवमिवाङ्कमध्ये ॥ ४५ ॥

CONSTRUE : पर्यङ्कबन्धस्थिरपूर्वकायम् ऋज्वायतं संनमितोभयांसम् उत्तानपाणिद्वयसंनिवेशात् अङ्कमध्ये प्रफुल्लराजीवम् इव (स्थितम्) ।

भुजङ्गमोन्नद्धजटाकलापं कर्णावसक्तद्विगुणाक्षसूत्रम् ।
कण्ठप्रभासङ्गविशेषनीलां कृष्णत्वचं ग्रन्थिमतीं दधानम् ॥ ४६ ॥

CONSTRUE : भुजङ्गमोन्नद्धजटाकलापं कर्णावसक्तद्विगुणाक्षसूत्रं कण्ठप्रभासङ्गविशेषनीलां ग्रन्थिमतीं कृष्णत्वचं दधानम् ।

किंचित्प्रकाशस्तिमितोग्रतारैर्भ्रूविक्रियायां विरतप्रसङ्गैः ।
नेत्रैरविस्पन्दितपक्ष्ममालैर्लक्ष्यीकृतघ्राणमधोमयूखैः ॥ ४७ ॥

CONSTRUE : किंचित्प्रकाशस्तिमितोग्रतारैः भ्रूविक्रियायां विरतप्रसङ्गैः अविस्पन्दितपक्ष्ममालैः अधोमयूखैः नेत्रैः लक्ष्यीकृतघ्राणम् ।

Lord of creatures, which had the branches of the Nameru [tree] intermixed on [its] skirts.

44 :—He, whose fall [that is, destruction] of the body was near, saw the self-restrained three-eyed one, sitting on an altar under a Devadāru tree, having a covering of a tiger's skin,

45 :—[Him] whose fore-part of the body was steady [or erect] owing to the Paryaṅka posture [or, the tying of the Yogapaṭṭaka], who was straight and extensive, whose both shoulders were well bent up, and who had as it were a fully blossomed lotus in [his] lap owing to the placing of the pair of hands [on the lap] turned up [that is, with the concave surface upward];

46 :—whose mass of matted hair was tied up by a serpent, whose two-fold string of beads was stuck to the ear [and] who was wearing a black deer's skin having a knot, which was particularly black owing to [its] association with the lustre of [his] throat;

47 :—who had made the sense of smell [on the tip of the nose] the target by his eyes, with their rays [shot] downwards,

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१ भ्रम्यङ्क २ मृगत्वचं

अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम् ।
अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् ॥ ४८ ॥

CONSTRUE : अन्तश्चराणां मरुतां निरोधात् अवृष्टिसंरम्भम् अम्बुवाहम् इव अनुत्तरङ्गम् अपाम् आधारम् इव, निवातनिष्कम्पं प्रदीपम् इव (स्थितम्)।

कपालनेत्रान्तरलब्धमार्गैर्ज्योतिःप्ररोहैरुदितैः शिरस्तः ।
मृणालसूत्राधिकसौकुमार्यां[1] बालस्य लक्ष्मीं ग्लपयन्तमिन्दोः ॥ ४९ ॥

CONSTRUE : कपालनेत्रान्तरलब्धमार्गैः शिरस्तः उदितैः ज्योतिःप्ररोहैः बालस्य इन्दोः मृणालसूत्राधिकसौकुमार्यां लक्ष्मीं ग्लपयन्तम् ।

मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् ।
यमक्षरं क्षेत्रविदो[2] विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥ ५० ॥

CONSTRUE : नवद्वारनिषिद्धवृत्ति समाधिवश्यं मनः हृदि व्यवस्थाप्य क्षेत्रविदः यम् अक्षरं विदुः तम् आत्मानम् आत्मनि अवलोकयन्तम् ।

स्मरस्तथाभूतमयुग्मनेत्रं पश्यन्नदूरान्मनसाप्यधृष्यम् ।
नालक्षयत्साध्वससन्नहस्तः स्रस्तं शरं चापमपि स्वहस्तात् ॥ ५१ ॥

CONSTRUE : तथाभूतं मनसा अपि अधृष्यम् अयुग्मनेत्रम् अदूरात् पश्यन् स्मरः साध्वससन्नहस्तः स्वहस्तात् स्रस्तं शरं चापम् अपि न अलक्षयत् ।

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whose fierce pupils were shining slightly and were steady, whose function (*prasaṁgaḥ*) with the knitting of the eye-brows had ceased [and] whose eye-lashes had become quite motionless;

48:—who, owing to the restraint of the [five] winds moving within, [was] like a cloud not possessed of the tumult of showers, like a store of water with no waves tossed up, like a lamp not flickering, being in a place free from wind;

49:—who, by means of shoots of light rising from the head [and] finding their way through the eye-hollows of the skull, was as it were obscuring the young [that is, crescent] moon's beauty possessed of more tenderness than [that of] a lotus-stalk-fibre];

50:—beholding in [his] self the self, whom those who know the [proper nature of] Kṣetra, having firmly placed in the heart the mind whose course is warded off from the nine doors, [and] which is controlled by meditation, know to be the Imperishable.

51:—Beholding at no distance, the three-eyed God in that state, unassailable even by the mind, Madana with [his] hands

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१ सौकुमार्यान् बालस्य रश्मीन् २ वेदविदो

निर्वाणभूयिष्ठमथास्य वीर्यं सन्धुक्षयन्तीव वपुर्गुणेन ।
अनुप्रयाता वनदेवताभ्यामदृश्यत स्थावरराजकन्या ॥ ५२ ॥

CONSTRUE : अथ अस्य निर्वाणभूयिष्ठं वीर्यं वपुर्गुणेन सन्धुक्षयन्ती इव वनदेवताभ्याम् अनुप्रयाता स्थावरराजकन्या अदृश्यत ।

अशोकनिर्भर्त्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्दुवारं वसन्तपुष्पाभरणं वहन्ती ॥ ५३ ॥

CONSTRUE : अशोकनिर्भर्त्सितपद्मरागम् आकृष्टहेमद्युतिकर्णिकारं मुक्ताकलापीकृतसिन्दुवारं वसन्तपुष्पाभरणं वहन्ती ।

आवर्जिता किंचिदिव स्तनाभ्यां वासो वसाना तरुणार्करागम् ।
पर्याप्तपुष्पस्तबकावनम्रा संचारिणी पल्लविनी लतेव ॥ ५४ ॥

CONSTRUE : स्तनाभ्यां किंचित् इव आवर्जिता तरुणार्करागं वासः वसाना पर्याप्तपुष्पस्तबकावनम्रा पल्लविनी संचारिणी लता इव (स्थिता) ।

स्रस्तां नितम्बादवलम्बमाना पुनः पुनः केसरदामकाञ्चीम् ।
न्यासीकृतां स्थानविदा स्मरेण मौर्वीं द्वितीयामिव कार्मुकस्य ॥५५॥

CONSTRUE : स्थानविदा स्मरेण न्यासीकृतां कार्मुकस्य द्वितीयां मौर्वीम् इव (स्थितां) नितम्बात् स्रस्तां केसरदामकाञ्चीं पुनः पुनः अवलम्बमाना ।

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drooping [or, paralysed] through fear, did not notice the arrow or even the bow slipped from his hand.

52 :—At this stage (*atha*) was seen the daughter of the lord of mountains, followed by two sylvan deities, enkindling as it were, by the excellence of [her] body, his spirit which had almost been extinguished,

53 :—wearing ornaments of flowers of spring, where the rubies were treated with contempt by the Aśoka flowers, the Karnikāra flowers had surpassed the splendour of gold [and] the Sinduvāra flowers had been formed into a necklace;

54 :—just slightly bent down (*āvarjitā*) by [her] breasts, [and] wearing a garment possessed of a redness like [that of the morning (*taruṇa*) sun, [looking] like a moving creeper] possessed of sprouts [and] slightly bent down by bunches of abundant (*paryāpta*) flowers;

55 :—supporting again and again [by her hand] the girdle of the wreath of Bakula flowers, slipping down [her] buttocks,

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१ आकृष्ट २ सुजातपुष्प ३ पल्लविता ४ ... दवरोपयन्ती ५ द्वितीयमौर्वीमिव

सुगन्धिनिश्वासविवृद्धतृष्णं बिम्बाधरासन्नचरं द्विरेफम् ।
प्रतिक्षणं संभ्रमलोलदृष्टिर्लीलारविन्देन निवारयन्ती ॥ ५६ ॥

CONSTRUE : सुगन्धिनिश्वासविवृद्धतृष्णं बिम्बाधरासन्नचरं द्विरेफं संभ्रमलोलदृष्टिः लीलारविन्देन प्रतिक्षणं निवारयन्ती ।

तां वीक्ष्य सर्वावयवानवद्यां रतेरपि ह्रीपदमादधानाम्[1] ।
जितेन्द्रिये शूलिनि पुष्पचापः[2] स्वकार्यसिद्धिं पुनराशशंसे[3] ॥ ५७ ॥

CONSTRUE : सर्वावयवानवद्यां रतेः अपि ह्रीपदम् आदधानां तां वीक्ष्य पुष्पचापः जितेन्द्रिये शूलिनि स्वकार्यसिद्धिं पुनः आशशंसे ।

भविष्यतः पत्युरुमा च शम्भोः समाससाद प्रतिहारभूमिम् ।
योगात्स चान्तः परमात्मसंज्ञं दृष्ट्वा परं ज्योतिरुपारराम ॥ ५८ ॥

CONSTRUE : भविष्यतः पत्युः शंभोः प्रतिहारभूमिम् उमा च समाससाद, सः च परमात्मसंज्ञं परं ज्योतिः अन्तः दृष्ट्वा योगात् उपारराम ।

ततो भुजङ्गाधिपतेः फणाग्रै[4]रधः कथञ्चिद् धृतभूमिभागः ।
शनैः कृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निबिडं बिभेद ॥ ५९ ॥

CONSTRUE : ततः शनैः कृतप्राणविमुक्तिः भुजङ्गाधिपतेः फणाभिः कथञ्चित् अधः धृतभूमिभागः ईशः निबिडं पर्यङ्कबन्धं बिभेद ।

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which was as it were the second string to [his] bow, deposited [there] by Madana who knew the [right] place [to deposit such things];

56 :—who, with [her] sight tremulous owing to confusion. was warding off every moment by [her] pleasure-lotus the bee hovering in the vicinity of [her] Bimba-like lip, with [its] thirst enhanced owing to [her] inviting (*su*) fragrant breath.

57 :—Beholding her [who was] faultless in all [her] limbs, [and] producing a state of shame even for Rati, the flower-bowed [God] hoped once more, for the accomplishment of his object, with respect to the God with the trident, who had conquered [that is, controlled] [his] sense-organs.

58 :—The moment Umā reached the region of the door [of the bower] of Śiva, her would-be husband, he, having beheld within [himself] the Highest Light called the Supreme Soul, desisted from contemplation (*yogaḥ*).

59 :—Then the Lord, who slowly released the vital airs, [and] the region of earth below whom was with great difficulty

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१ ह्रीतिमिव दधानाम् २ पुष्पकेतुः ३ आशशंस ४ फणाभिरधः

तस्मै शशंस प्रणिपत्य नन्दी शुश्रूषया शैलसुतामुपेताम् ।
प्रवेशयामास च भर्तुरेनां भ्रूक्षेपमात्रानुमतप्रवेशाम् ॥ ६० ॥

CONSTRUE : तस्मै प्रणिपत्य नन्दी शुश्रूषया उपेतां शैलसुतां शशंस, भर्तुः भ्रूक्षेपमात्रानुमतप्रवेशाम् एनां प्रवेशयामास च ।

तस्याः सखीभ्यां प्रणिपत्य[1] पूर्वं स्वहस्तलूनः शिशिरात्ययस्य ।
व्यकीर्यत त्र्यम्बकपादमूले पुष्पोच्चयः पल्लवभङ्गभिन्नः ॥ ६१ ॥

CONSTRUE : पूर्वं तस्याः सखीभ्यां प्रणिपत्य स्वहस्तलूनः पल्लवभङ्गभिन्नः शिशिरात्ययस्य पुष्पोच्चयः त्र्यम्बकपादमूले व्यकीर्यत ।

उमापि नीलालकमध्यशोभि विस्रंसयन्ती नवकर्णिकारम् ।
चकार कर्णच्युतपल्लवेन मूर्ध्ना प्रणामं वृषभध्वजाय ॥ ६२ ॥

CONSTRUE : नीलालकमध्यशोभि नवकर्णिकारं विस्रंसयन्ती उमा अपि कर्णच्युतपल्लवेन मूर्ध्ना वृषभध्वजाय प्रणामं चकार ।

अनन्यभाजं पतिमाप्नुहीति सा [2]तथ्यमेवाभिहिता भवेन ।
न हीश्वरव्याहृतयः कदाचित्पुष्णन्ति लोके विपरीतमर्थम् ॥ ६३ ॥

CONSTRUE : अनन्यभाजं पतिम् आप्नुहि इति भवेन सा तथ्यम् एव अभिहिता; ईश्वरव्याहृतयः लोके कदाचित् (अपि) विपरीतम् अर्थं न हि पुष्णन्ति ।

(*kathamcit*) held by the hoods of the lord of serpents, broke [that is, relaxed] the stiff Paryaṅka posture.

60 :—Nandin, bowing down to him, informed [him] of the daughter of the mountain having arrived for attendance [upon him] and ushered her in, whose entrance was allowed [or, agreed to] by just the knitting of the eye-brow of [his] master.

61 :—First, after bowing down, by her two friends was scattered at the region of the feet of the three-eyed God, a collection of flowers plucked by their own hands, belonging to the spring season (*śiśirātyayaḥ*) and mixed (*bhinna*) with bits of sprouts.

62 :—Umā also made a bow to the God whose sign is a bull, with [her] head from which the sprout [worn as an ear-ornament] had slipped [from its proper place] from the ear, loosening [or, dropping] up the fresh Karṇikāra [flower] looking graceful in the midst of [her] dark [curly] hair.

63 :—' Obtain a husband not taking to another [that is, solely devoted to you] '—thus was she quite truly spoken to by

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१ प्रणिपातपूर्वं २ भव्यमेवा

**कामस्तु बाणावसरं प्रतीक्ष्य पतङ्गवद्वह्निमुखं विविक्षुः ।
उमासमक्षं हरबद्धलक्षः[1] शरासनज्यां मुहुराममर्श ॥ ६४ ॥**

CONSTRUE : कामः तु बाणावसरं प्रतीक्ष्य पतङ्गवत् वह्निमुखं विविक्षुः हरबद्ध-लक्षः उमासमक्षं शरासनज्यां मुहुः आममर्श ।

**अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्ररुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनीपुष्करबीजमालाम् ॥ ६५ ॥**

CONSTRUE : अथ गौरी तपस्विने गिरिशाय ताम्ररुचा करेण भानुमतः मयूखैः विशोषितां मन्दाकिनीपुष्करबीजमालाम् उपनिन्ये ।

**प्रतिग्रहीतुं प्रणयिप्रियत्वात्त्रिलोचनस्तामुपचक्रमे च ।
संमोहनं नाम च पुष्पधन्वा धनुष्यमोघं समधत्त सायकम्[2] ॥ ६६ ॥**

CONSTRUE : प्रणयिप्रियत्वात् त्रिलोचनः तां प्रतिग्रहीतुम् उपचक्रमे च पुष्प-धन्वा संमोहनं नाम अमोघं सायकम् धनुषि समधत्त च ।

**हरस्तु किंचित्परिलुप्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥ ६७ ॥**

CONSTRUE : चन्द्रोदयारम्भे अम्बुराशिः इव किंचित्परिलुप्तधैर्यः हरः तु बिम्बफलाधरोष्ठे उमामुखे विलोचनानि व्यापारयामास ।

Śiva. For, the words of the Lord do never support a different [or, contradictory] meaning in the world.

64 :—Madana, on his part (*tu*), waiting for an opportunity for [shooting his] arrow, desirous of entering the mouth of fire, like a moth, again and again touched the string of [his] bow, in the presence of Umā, his gaze fixed [all the while] on Hara.

65 :—Then Gaurī, with [her] ruddy hand, presented to the ascetic Śiva, a rosary of seeds of lotuses in the celestial Ganges, dried up by the rays of the sun.

66 :—The moment, the three-eyed God, on account of the suppliants being dear [to him], proceeded to accept it [that is, the Bījamālā], the flower-bowed one fixed on [his] bow the never-failing arrow known as Sammohana.

67 :—Śiva, on his part (*tu*), with [his] firmness gone down [just] a bit, like an ocean at the commencement of the moon's rise, employed [all his three] eyes with [that is, in looking at] the face of Umā, with a Bimba-fruit-like lower lip.

१ लक्ष्यः २ चापम्

विवृण्वती शैलसुतापि भावमङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥ ६८ ॥

CONSTRUE : शैलसुता अपि स्फुरद्बालकदम्बकल्पैः अङ्गैः भावं विवृण्वती साचीकृता चारुतरेण पर्यस्तविलोचनेन मुखेन (उपलक्षिता सती) तस्थौ ।

अथेन्द्रियक्षोभमयुग्मनेत्रः पुनर्वशित्वाद्बलवन्निगृह्य ।
हेतुं स्वचेतोविकृतेर्दिदृक्षुर्दिशामुपान्तेषु ससर्ज दृष्टिम् ॥ ६९ ॥

CONSTRUE : अथ अयुग्मनेत्रः वशित्वात् इन्द्रियक्षोभं पुनः बलवत् निगृह्य स्वचेतोविकृतेः हेतुं दिदृक्षुः दिशाम् उपान्तेषु दृष्टिं ससर्ज ।

स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम्[1] ।
ददर्श चक्रीकृतचारुचापं प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥ ७० ॥

CONSTRUE : सः दक्षिणापाङ्गनिविष्टमुष्टिं नतांसम् आकुञ्चितसव्यपादं चक्रीकृतचारुचापं प्रहर्तुम् अभ्युद्यतम् आत्मयोनिं ददर्श ।

तपःपरामर्शविवृद्धमन्योर्भ्रूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य ।
स्फुरन्नुदर्चिः सहसा तृतीयादक्ष्णः कृशानुः किल निष्पपात ॥ ७१ ॥

CONSTRUE : तपःपरामर्शविवृद्धमन्योः भ्रूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य तृतीयात् अक्ष्णः स्फुरन् उदर्चिः कृशानुः सहसा निष्पपात किल ।

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68 :—The daughter of the mountain also, betraying [her] feeling [of love] with [her] limbs resembling a blooming (*sphurat*) young Kadamba tree, stood with [her] face turned obliquely, which had the eyes moving tremulously (*paryasta*) [and which was] all the more charming.

69 :—Then the three-eyed God, owing to [his] being possessed of self-control (*vaśitvāt*) forcibly curbing again the agitation of the senses, shot a glance at the skirts of the quarters, desirous of seeing the cause of the perturbation of his mind.

70 :—He saw the self-born one [that is, Madana] who had his fist placed at the corner of the right eye, whose [right] shoulder was bent, whose left leg was contracted [that is, slightly bent], whose charming bow was made into a circle [that is, fully stretched] [and] who had become quite ready to strike.

71 :—All of a sudden came forth, it is reported, a shining fire with flames rising up, from the third eye of him whose

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१ कुञ्चन् २ रुद्धजानुम्

क्रोधं[1] प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति ।
तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ ७२ ॥

CONSTRUE : (हे) प्रभो, क्रोधं संहर संहर इति मरुतां गिरः यावत् खे चरन्ति तावत् भवनेत्रजन्मा सः वह्निः मदनं भस्मावशेषं चकार ।

तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥ ७३ ॥

CONSTRUE : तीव्राभिषङ्गप्रभवेण इन्द्रियाणां वृत्तिं संस्तम्भयता मोहेन मुहूर्तं रतिः अज्ञातभर्तृव्यसना कृतोपकारा इव बभूव ।

तमाशु विघ्नं तपसस्तपस्वी वनस्पतिं वज्र इवावभज्य[2] ।
स्त्रीसंनिकर्षं परिहर्तुमिच्छन्नन्तर्दधे भूतपतिः सभूतः ॥ ७४ ॥

CONSTRUE : तपसः तं विघ्नम् वज्रः वनस्पतिम् इव आशु अवभज्य तपस्वी भूतपतिः स्त्रीसंनिकर्षं परिहर्तुम् इच्छन् सभूतः अन्तर्दधे ।

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anger had been heightened [or, increased] by the outrage (*parāmarśaḥ*) on [his] penance [and] whose face could be beheld with great difficulty [that is, was too dreadful to be beheld] owing to the knitting of the eye-brows.

72 :—While the words '[O] mighty Lord, restrain [your] anger, restrain [it]' of the gods proceeded in the sky, the same moment that fire arising from the [third] eye of Śiva reduced Madana to ashes [lit. made Madana have only ashes remaining of him].

73 :—By the swoon, arising from the great discomfiture [or, terrible calamity] [and] paralysing the functions of the senses, was as it were obliged for a time Rati who was not aware of the peril [that is, death] of [her] husband.

74 :—The Lord of creatures [that is, Śiva] who always indulged in penance (*tapasvin*), having quickly smashed that obstacle to [his] penance, like the thunder-bolt a tree, wishing to avoid the contact [or, presence] of women, disappeared, along with [his] hosts.

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१ कोपम् २ इवावरुज्य

शैलात्मजापि पितुरुच्छिरसोऽभिलाषं
व्यर्थं समर्थ्य[1] ललितं वपुरात्मनश्च ।
सख्योः समक्षमिति चाधिकजातलज्जा
शून्या जगाम भवनाभिमुखी कथञ्चित् ॥ ७५ ॥

CONSTRUE : शैलात्मजा अपि उच्छिरसः पितुः अभिलाषम् आत्मनः ललितं वपुः च व्यर्थं समर्थ्य सख्योः समक्षम् इति च अधिकजातलज्जा शून्या कथञ्चित् भवनाभिमुखी जगाम ।

सपदि मुकुलिताक्षीं रुद्रसंरम्भभीत्या
दुहितरमनुकम्प्यामद्रिरादाय दोर्भ्याम् ।
सुरगज इव बिभ्रत्पद्मिनीं दन्तलग्नां
प्रतिपथगतिरासीद्वेगदीर्घीकृताङ्गः[2] ॥ ७६ ॥

CONSTRUE : दन्तलग्नां पद्मिनीं बिभ्रत् सुरगजः इव अद्रिः रुद्रसंरम्भभीत्या मुकुलिताक्षीम् अनुकम्प्यां दुहितरं सपदि दोर्भ्याम् आदाय वेगदीर्घीकृताङ्गः (सन्) प्रतिपथगतिः आसीत् ।

इति महाकविश्रीकालिदासकृतौ कुमारसंभवे महाकाव्ये मदनदहनो नाम तृतीयः सर्गः ।

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75 :—The daughter of the mountain also, ascertaining the desire of [her] exalted [also, possessed of high peaks] father and her own charming body to be serving no purpose, and ashamed all the more that [it had taken place] in the presence of [her] two friends, repaired, absent-minded, with great difficulty, facing towards [her] home.

76 :—Like a celestial elephant bearing a lotus-plant stuck to [his] tusks, the mountain [Himālaya] immediately taking in [his] arms [his] daughter who had closed [her] eyes through fear of the wrath of Rudra, [and] who was deserving of pity, went his way back [lit. had his movement directed towards the way he came], with [his] body stretched forth through speed.

Here ends the Third Canto entitled ' The Burning of Madana ' in the great poem Kumārsambhava [The Birth of Kumāra], the composition of the great poet, the venerable Kālidāsa. '

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१ समीक्ष्य २ दीर्घीकृताश्रः

चतुर्थः सर्गः

अथ मोहपरायणा सती विवशा कामवधूर्विबोधिता ।
विधिना प्रतिपादयिष्यता नववैधव्यमसह्यवेदनम् ॥ १ ॥

CONSTRUE : अथ मोहपरायणा विवशा सती कामवधूः असह्यवेदनं नववैधव्यं प्रतिपादयिष्यता विधिना विबोधिता ।

अवधानपरे चकार सा प्रलयान्तोन्मिषिते विलोचने ।
न विवेद तयोरतृप्तयोः प्रियमत्यन्तविलुप्तदर्शनम् ॥ २ ॥

CONSTRUE : सा प्रलयान्तोन्मिषिते विलोचने अवधानपरे चकार, अतृप्तयो तयोः प्रियम् अत्यन्तविलुप्तदर्शनं न विवेद ।

अयि जीवितनाथ जीवसीत्यभिधायोत्थितया तया पुरः ।
ददृशे पुरुषाकृति क्षितौ हरकोपानलभस्म केवलम् ॥ ३ ॥

CONSTRUE : अयि जीवितनाथ, जीवसि इति अभिधाय उत्थितया तया पुरः केवलं पुरुषाकृति हरकोपानलभस्म क्षितौ ददृशे ।

अथ सा पुनरेव विह्वला वसुधालिङ्गनधूसरस्तनी ।
विललाप विकीर्णमूर्धजा समदुःखामिव कुर्वती स्थलीम् ।

CONSTRUE : अथः पुनः एव विह्वला सा वसुधालिङ्गनधूसरस्तनी विकीर्णमूर्धजा स्थलीं समदुःखाम् कुर्वती इव विललाप ।

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1 :—Then, the wife of Kāma, [that is, Rati], who was not mistress of herself, being dependent upon [that is, overpowered by] the swoon, was brought [back] to consciousness by Fate wishing to cause her experience fresh widow-hood of unbearable agony.

2 :—She made [her] eyes opened at the end of the swoon (*pralayaḥ*) quite attentive [to see her lord]; she [however] did not know the dear one of [her] unsatiated eyes, as one who was entirely [or, for ever] lost to view.

3 :—'O dear lord of [my] life! You are alive'—uttering these words [lit. thus], by her rising up, was seen on the ground in front mere ashes due to the fire of the wrath of Hara, having the form of a man.

4 :—She then, distressed once again, lamented [Madana's loss] with [her] breasts dusty owing to rolling (*āliṅgana*) on the

उपमानमभूद्विलासिनां करणं यत्तव कान्तिमत्तया ।
तदिदं गतमीदृशीं दशां न विदीर्ये कठिनाः खलु स्त्रियः ॥ ५ ॥

CONSTRUE : यत् तव करणं कान्तिमत्तया विलासिनाम् उपमानम् अभूत् तत् इदम् ईदृशीं दशां गतम्, न विदीर्ये, स्त्रियः कठिनाः खलु ।

क्व नु मां त्वदधीनजीवितां विनिकीर्य क्षणभिन्नसौहृदः ।
नलिनीं क्षतसेतुबन्धनो जलसङ्घात इवासि विद्रुतः ॥ ६ ॥

CONSTRUE : क्षतसेतुबन्धनः जलसङ्घातः नलिनीम् इव क्षणभिन्नसौहृदः त्वदधीन-जीवितां मां विनिकीर्य क्व नु विद्रुतः असि ?

कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम् ।
किमकारणमेव दर्शनं विलपन्त्यै रतये न दीयते ॥ ७ ॥

CONSTRUE : (त्वं) मे विप्रियं कृतवान् न असि, मया च ते प्रतिकूलं न कृतम्, विलपन्त्यै रतये किम् अकारणम् एव दर्शनं न दीयते ?

स्मरसि स्मर मेखलागुणैरुत गोत्रस्खलितेषु बन्धनम् ।
च्युतकेसरदूषितेक्षणान्यवतंसोत्पलताडनानि वा ॥ ८ ॥

CONSTRUE : (हे) स्मर, गोत्रस्खलितेषु मेखलागुणैः बन्धनम् उत, च्युतकेसर दूषितेक्षणानि अवतंसोत्पलताडनानि वा स्मरसि (किम्) ?

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ground, with the hair [all] dishevelled, [and] making the [whole forest-] site as it were a co-sufferer.

5 :—That body (*karaṇam*) of yours, which on account of [its] being possessed of lustre [or, loveliness] was the standard of comparison for handsome lovers—here has it been reduced to such a [miserable] state, [and still] I am not rent asunder; surely women [are proverbially] tough !

6 :—Where indeed have you bolted away, breaking off [all ties of] affection in a trice, having thrown me whose life is [entirely] dependent on you, overboard, like a mass of water with the construction of dam destroyed, scattering away the lotus-plant ?

7 :—You have not done anything disagreeable to me, nor has anything against you been done by me ; [such being the case] why indeed, without any reason, do you not show yourself to Rati who is lamenting ?

8 :—[O] Madana ! do you remember either the binding by the strings of the girdle in [cases of] blunderings in names [that is,

हृदये वससीति मत्प्रियं यदवोचस्तदवैमि कैतवम् ।
उपचारपदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥ ९ ॥

CONSTRUE : (त्वं) हृदये वससि इति मत्प्रियं यत् अवोचः तत् कैतवम् अवैमि ; इदम् उपचारपदं न चेत् त्वम् अनङ्गः कथम् अक्षता रतिः ?

परलोकनवप्रवासिनः प्रतिपत्स्ये पदवीमहं तव ।
विधिना जन एष वञ्चितस्त्वदधीनं खलु देहिनां सुखम् ॥ १० ॥

CONSTRUE : परलोकनवप्रवासिनः तव पदवीम् अहं प्रतिपत्स्ये; एषः जन विधिना वञ्चितः, देहिनां सुखं खलु त्वदधीनम् ।

रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः ।
वसतिं प्रिय कामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः ॥ ११ ॥

CONSTRUE : (हे) प्रिय, रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः प्रियाः कामिनां वसतिं प्रापयितुं त्वत् ऋते कः ईश्वरः ?

नयनान्यरुणानि घूर्णयन् वचनानि स्खलयन् पदे पदे ।
असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना ॥ १२ ॥

CONSTRUE : अरुणानि नयनानि घूर्णयन् पदे पदे वचनानि स्खलयन् प्रमदानां वारुणीमदः त्वयि असति अधुना विडम्बना ।

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calling me by the name of some other lady who had taken your fancy for the time being] or the strokes by the lotus used as an ear-ornament, in [administering] which the eyes were soiled by the filaments dropped down ?

9 :—' You stay in [my] heart'—this [so] agreeable to me, which you spoke, I [now] know that to be [prompted by mere] roguery. If this [was] not a mere complimentary expression [not to be taken seriously] how [is it that] Rati [is quite] unhurt, while you [have become] bodiless ?

10 :—I would follow the foot-steps [or, track] of you who have travelled over recently to the other world; this person [that is, I] has been [indeed] deceived by Fate ; the happiness of embodied beings [solely rests] indeed with you !

11 :—[O] dear one, who excepting you is able to take the beloved damsels to the residence of [their] lovers, distressed at the thunder, along the street in the city, veiled by the darkness of the night ?

12 :—The intoxication of young ladies, caused by wine, causing the reddish eyes to roll about, [and] causing the words

अवगम्य कथीकृतं वपुः प्रियबन्धोस्तव निष्फलोदयः ।
बहुलेऽपि गते निशाकरस्तनुतां दुःखमनङ्ग मोक्ष्यति ॥ १३ ॥

CONSTRUE : (हे) अनङ्ग, प्रियबन्धोः तव वपुः कथीकृतम् अवगम्य निशाकरः निष्फलोदयः (सन्) वहुले गते अपि तनुतां दुःखं मोक्ष्यति ।

हरितारुणचारुबन्धनः कलपुंस्कोकिलशब्दसूचितः ।
वद संप्रति कस्य बाणतां नवचूतप्रसवो गमिष्यति ॥ १४ ॥

CONSTRUE : हरितारुणचारुबन्धनः कलपुंस्कोकिलशब्दसूचितः नवचूतप्रसवः कस्य बाणतां संप्रति गमिष्यति, वद ।

अलिपङ्क्तिरनेकशस्त्वया गुणकृत्ये धनुषो नियोजिता ।
विरुतैः करुणस्वनैरियं[1] गुरुशोकामनुरोदितीव माम् ॥ १५ ॥

CONSTRUE : त्वया अनेकशः धनुषः गुणकृत्ये नियोजिता इयम् अलिपङ्क्तिः करुणस्वनैः विरुतैः गुरुशोकां माम् अनुरोदिति इव ।

प्रतिपद्य मनोहरं वपुः पुनरप्यादिश तावदुत्थितः ।
रतिदूतिपदेषु[2] कोकिलां[3] मधुरालापनिसर्गपण्डिताम् ॥ १६ ॥

CONSTRUE : मनोहरं वपुः पुनः अपि प्रतिपद्य तावत् उत्थितः मधुरालापनिसर्ग-पण्डितां कोकिलां रतिदूतिपदेषु तावत् आदिश ।

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to falter at every step, when you are no more, [would] now [be a matter for] ridicule, [or, senseless imitation].

13 :—[O] bodiless one ! Knowing the body of you, [his] dear friend, to have become a matter of history, the maker of night [that is, the moon] whose rise has [now] become fruitless, would with great pain give up his thinness [that is, wax] even when the dark half of the fort-night has passed.

14 :—Say of whom now would the fresh mango-sprout attain to the state of an arrow, with a charming green-red stalk [and] indicated by the sweet notes of the male Kokila bird ?

15 :—This row of bees which has been many a time used by you for the purpose of [your] bow-string, is, as it were, lamenting with me whose grief is heavy, with the hummings the notes of which are piteous !

16 :—Assuming again an attractive frame and rising up, just direct to the posts of female love-messengers, the female Kokila naturally learned in [sending forth] sweet notes.

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१ करुणस्वरै २ दूनपदेषु ३ कोकिलान्...पण्डितान्

शिरसा प्रणिपत्य याचितान्युपगूढानि सवेपथूनि च ।
सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥ १७ ॥

CONSTRUE : (हे) स्मर, शिरसा प्रणिपत्य याचितानि सवेपथूनि उपगूढानि च तानि रहः ते सुरतानि च संस्मृत्य मे शान्तिः न अस्ति ।

रचितं रतिपण्डित त्वया स्वयमङ्गेषु ममेदमार्तवम् ।
ध्रियते कुसुमप्रसाधनं तव तच्चारु वपुर्न दृश्यते ॥ १८ ॥

CONSTRUE : (हे) रतिपण्डित, त्वया मम अङ्गेषु स्वयं रचितम् आर्तवं कुसुमप्रसाधनम् इदं ध्रियते ; तव तत् चारु वपुः न दृश्यते ।

विबुधैरसि[1] यस्य दारुणैरसमाप्ते परिकर्मणि स्मृतः ।
तमिमं[2] कुरु दक्षिणेतरं चरणं निर्मितरागमेहि[3] मे ॥ १९ ॥

CONSTRUE : यस्य परिकर्मणि असमाप्ते (सति) दारुणैः विबुधैः स्मृतः असि तम् इमं दक्षिणेतरं मे चरणं निर्मितरागं कुरु, एहि ।

अहमेत्य पतङ्गवर्त्मना पुनरङ्काश्रयिणी भवामि ते ।
चतुरैः सुरकामिनीजनैः प्रिय यावन्न विलोभ्यसे दिवि ॥ २० ॥

CONSTRUE : (हे) प्रिय, पतङ्गवर्त्मना एत्य अहं पुनः ते अङ्काश्रयिणी भवामि दिवि चतुरैः सुरकामिनीजनैः यावत् न विलोभ्यसे ।

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17 :—[O] Madana ! remembering the [fast] embraces accompanied by tremor begged of [by you] by bowing down with [your] head and those [never-to-be-forgotten] love-enjoyments with you in private, there is no peace [of mind] for me.

18 :—[O] you expert in love ! here this flower-decoration belonging to the [vernal] season, arranged by you personally on my limbs, does exist [even now] ; but that charming body of yours is not [to be] seen !

19 :—Put on paint on this other-than-the-right [that is, left] foot of mine, at the non-completion of the decoration of which, you had been remembered by the terrible gods [who are extremely wise] ; come along.

20 :—Coming over [to you] by the way of the moth [that is, by throwing myself into fire], [O] dear one, I shall be again resorting to your lap, before you are lured away by the clever galaxy of celestial damsels in heaven.

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१ रपि यत्सुदारुणै २ तदिदं ३ मत्य मे

मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति[1] मे।
वचनीयमिदं व्यवस्थितं रमण त्वामनुयामि यद्यपि ॥ २१ ॥

CONSTRUE : (हे) रमण, यदि अपि त्वाम् अनुयामि, मदनेन विनाकृता रतिः क्षणमात्रं जीविता किल इति इदं वचनीयं मे व्यवस्थितम्।

क्रियतां कथमन्त्यमण्डनं परलोकान्तरितस्य[2] ते मया।
सममेव[3] गतोऽस्यतर्कितां गतिमङ्गेन च जीवितेन च ॥ २२ ॥

CONSTRUE : परलोकान्तरितस्य ते मया अन्त्यमण्डनं कथं क्रियताम्, अङ्गेन च जीवितेन च समम् एव अतर्कितां गतिं गतः असि।

ऋजुतां नयतः स्मरामि ते शरमुत्सङ्गनिषण्णधन्वनः।
मधुना सह सस्मितां कथां नयनोपान्तविलोकितं च तत्[4] ॥ २३ ॥

CONSTRUE : उत्सङ्गनिषण्णधन्वनः शरम् ऋजुतां नयतः ते मधुना सह सस्मितां कथां तत् नयनोपान्तविलोकितं च (अहं) स्मरामि।

क्व नु ते हृदयंगमः सखा कुसुमायोजितकार्मुको मधुः।
न खलूग्ररुषा पिनाकिना गमितः सोऽपि सुहृद्गतां गतिम् ॥ २४ ॥

CONSTRUE : कुसुमायोजितकार्मुकः ते हृदयंगमः सखा मधुः क्व नु? सः अपि उग्ररुषा पिनाकिना सुहृद्गतां गतिं न गमितः खलु।

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21 :—[O] lover, even if I [would] follow you [in death, now], the reproach that 'Rati, bereft of Madana, was indeed alive though for a moment' has become quite permanent [or, has been indelibly fixed] in my case (*me*).

22 :—Of you who are screened [from me] by the other world, how can the last [that is, funeral] decoration be made by me? You have gone a course which nobody can define [or, guess] simultaneously together with [your] body and life.

23 :—[How] I remember the conversation accompanied by smile, with Vasanta, of you straightening up the arrow, with the bow placed on [your] lap, as also that [your bewitching] glance from the corner of the eye [at me].

24 :—Where indeed [is] Vasanta, your bosom-friend who prepared [your] bow with flowers? I hope, he too is not reduced to the state undergone by [his] friend, by the Pinākа-bearer [that is, Śiva] whose wrath is terrible.

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१ जीवतीति २ परलोकस्वरितस्य ३ सममेव ४ यत्

अथ तैः परिदेविताक्षरैर्हृदये दिग्धशरैरिवाहतः[2] ।
रतिमभ्युपपत्तुमातुरां मधुरात्मानमदर्शयत्पुरः ॥ २५ ॥

CONSTRUE : अथ तैः परिदेविताक्षरैः दिग्धशरैः इव हृदये आहतः मधुः आतुरां रतिम् अभ्युपपत्तुम् आत्मानं पुरः अदर्शयत् ।

तमवेक्ष्य रुरोद सा भृशं स्तनसंबाधमुरो जघान च ।
स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥ २६ ॥

CONSTRUE : तम् अवेक्ष्य सा भृशं रुरोद, उरः स्तनसंबाधम् जघान च; स्वजनस्य अग्रतः हि दुःखं विवृतद्वारम् इव उपजायते ।

इति चैनमुवाच दुःखिता सुहृदः[3] पश्य वसन्त किं स्थितम् ।
तदिदं कणशो विकीर्यते पवनैर्भस्म कपोतकर्बुरम् ॥ २७ ॥

CONSTRUE : दुःखिता (सा) एनम् इति उवाच च (हे) वसन्त, पश्य सुहृदः किं स्थितम्, तत् इदं कपोतकर्बुरं भस्म पवनैः कणशः विकीर्यते ।

अयि संप्रति देहि दर्शनं स्मर पर्युत्सुक एष माधवः ।
दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने ॥ २८ ॥

CONSTRUE : अयि स्मर, संप्रति दर्शनं देहि, एषः माधवः पर्युत्सुकः; दयितासु अनवस्थितं नृणां प्रेम सुहृज्जने न चलं खलु ।

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25 :—Then struck all over at the heart by those words of [her] lamentation as though by poisoned arrows, Vasanta showed himself in front to console the afflicted Rati.

26 :—On beholding him, she wept all the more and beat her bosom [violently] so as to cause pain to the breasts. For, grief, before [one's] relatives, is produced as though [its] gates are thrown open.

27 :—And she [very much] afflicted, said to him:-[O] Vasanta, look [here], what has remained of [your] friend ! And those ashes [again] whitish (*karbura*) like the pigeon are being scattered in particles by the breezes !

28 :—[O] dear Madana ! vouchsafe [your] sight now. Here this Vasanta [is] very anxious [to see you]. Men's love, which is not constant in [the case of their] beloveds [is] surely not changing in the case of friends.

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१ फले २ दिग्धार्पितः, दिग्धार्दितः ३ सुहृदस्

अमुना ननु पार्श्ववर्तिना जगदाज्ञां ससुरासुरं तव ।
बिसतन्तुगुणस्य कारितं धनुषः पेलवपुष्पपत्रिणः ॥ २९ ॥

CONSTRUE : ननु पार्श्ववर्तिना अमुना ससुरासुरं जगत् तव बिसतन्तुगुणस्य पेलवपुष्पपत्रिणः धनुषः आज्ञां कारितम् ।

गत एव न ते निवर्तते स सखा दीप इवानिलाहतः ।
अहमस्य दशेव पश्य मामविषह्यव्यसनेन[1] धूमिताम् ॥ ३० ॥

CONSTRUE : सः ते सखा अनिलाहतः दीपः इव गतः एव, न निवर्तते. अहम् अस्य दशा इव, अविषह्यव्यसनेन धूमितां मां पश्य ।

विधिना कृतमर्धवैशसं ननु मां कामवधे विमुञ्चता ।
अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय वल्लरी ॥ ३१ ॥

CONSTRUE : कामवधे मां विमुञ्चता विधिना अर्धवैशसं ननु कृतम्; अनपायिनि संश्रयद्रुमे गजभग्ने (सति) वल्लरी पतनाय (कल्पते) ।

तदिदं क्रियतामनन्तरं भवता बन्धुजनप्रयोजनम् ।
विधुरां ज्वलनातिसर्जनान्ननु[2] मां प्रापय पत्युरन्तिकम् ॥ ३२ ॥

CONSTRUE : तत् इदं बन्धुजनप्रयोजनं भवता अनन्तरं क्रियताम् ; ननु विधुरां मां ज्वलनातिसर्जनात् पत्युः अन्तिकं प्रापय ।

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29 :—I say, by this [Vasanta] who used to be [always] by [your] side, the [whole] world together with the gods and the demons was subjected to the command of your bow with the delicate flowers as arrows and fibres of lotus-stalks as the [bow-] string.

30 :—That [famous] friend of yours [is] indeed gone [for ever] and would not return like a lamp put out by the wind. I am like the wick of this [lamp]. Behold me possessing the smoke of [or, rendered smoky] by unbearable grief.

31 :—In leaving me [scot-free] while murdering Kāma, I say, [but] half the destruction has been wrought by Fate; when the tree of resort which was [deemed to be] safe has been broken by an elephant, the creeper is sure to fall down [or, is destined for falling].

32 :—Let then this good turn (*prayojanam*) to a relative, be done by you immediately (*anantaram*); I say, do take me extremely afflicted, to [lit. the vicinity of] [my] husband by consigning me to the fire.

33 :—With the moon goes the moon-light; with the cloud is dissolved the lightning; that ladies follow the path of [their]

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१ व्यसनप्रधूपिताम् २ सर्जनादनु ।

शशिना सह याति कौमुदी सह मेघेन तडित्प्रलीयते ।
प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥ ३३ ॥

CONSTRUE : कौमुदी शशिना सह याति, तडित् मेघेन सह प्रलीयते; प्रमदाः पतिवर्त्मगाः इति विचेतनैः अपि प्रतिपन्नं हि ।

अमुनैव कषायितस्तनी सुभगेन प्रियगात्रभस्मना ।
नवपल्लवसंस्तरे यथा रचयिष्यामि तनुं विभावसौ ॥ ३४ ॥

CONSTRUE : अमुना सुभगेन प्रियगात्रभस्मना एव कषायितस्तनी विभावसौ नवपल्लवसंस्तरे यथा तनुं रचयिष्यामि ।

कुसुमास्तरणे सहायतां बहुशः सौम्य गतस्त्वमावयोः ।
कुरु संप्रति तावदाशु मे प्रणिपाताञ्जलियाचितश्चिताम् ॥ ३५ ॥

CONSTRUE : (हे) सौम्य, त्वम् कुसुमास्तरणे बहुशः आवयोः सहायतां गतः, संप्रति तावत् प्रणिपाताञ्जलियाचितः (सन्) चिताम् मे आशु कुरु ।

तदनु ज्वलनं मदर्पितं त्वरयेर्दक्षिणवातवीजनैः ।
विदितं खलु ते यथा स्मरः क्षणमप्युत्सहते न मां विना ॥ ३६ ॥

CONSTRUE : तदनु मदर्पितं ज्वलनं दक्षिणवातवीजनैः त्वरयेः, मां विना यथा स्मरः क्षणम् अपि न उत्सहते (तथा) ते खलु विदितम् ।

इति चापि विधाय दीयतां सलिलस्याञ्जलिरेक एव नौ ।
अविभज्य परत्र तं मया सहितः पास्यति ते स बान्धवः ॥ ३७ ॥

CONSTRUE : अपि च इति विधाय एकः एव सलिलस्य अञ्जलिः नौ दीयताम्, तं सः ते बान्धवः परत्र मया सहितः अविभज्य पास्यति ।

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husbands is thus indeed admitted [or, understood] even by inanimate objects.

34 :—With [my] breasts besmeared with these very charming ashes of the body of [my] beloved, I shall place [my] body on the fire, as on a bed of fresh sprouts.

35 :—Many a time, have you, [O] gentle one, rendered help in [the preparation of] a bed of flowers for us two; now indeed, begged of with folded hands in salutation, prepare quickly the funeral pyre for me.

36 :—After that, quicken up the fire placed on me by the fannings with the southern breezes. You know full well (*khalu*) how Madana does not feel at ease even for a moment without me.

37 :—And again, having done this, let even a single handful of [the libation of] water be offered to us both [by

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१ पृथग्जनैरपि २ विनिपाताञ्जलियाचिता ३ ज्वलये ४ माद्विना ५ तन्

परलोकविधौ च माधव स्मरमुद्दिश्य विलोलपल्लवाः ।
निवपेः सहकारमञ्जरीः प्रियचूतप्रसवो हि ते सखा ॥ ३८ ॥

CONSTRUE : (हे) माधव, परलोकविधौ च स्मरम् उद्दिश्य विलोलपल्लवाः सहकारमञ्जरीः निवपेः, ते सखा हि प्रियचूतप्रसवः ।

इति देहविमुक्तये स्थितां[1] रतिमाकाशभवा सरस्वती ।
शफरीं ह्रदशोषविक्लवां[2] प्रथमा वृष्टिरिवान्वकम्पयत्[3] ॥ ३९ ॥

CONSTRUE : इति देहविमुक्तये स्थितां रतिम् आकाशभवा सरस्वती ह्रदशोषविक्लवां शफरीं प्रथमा वृष्टिः इव अन्वकम्पयत् ।

कुसुमायुधपत्नि दुर्लभस्तव भर्ता न चिराद्भविष्यति ।
शृणु येन स कर्मणा गतः शलभत्वं हरलोचनार्चिषि ॥ ४० ॥

CONSTRUE : (हे) कुसुमायुधपत्नि, तव भर्ता चिरात् दुर्लभः न भविष्यति, येन कर्मणा सः हरलोचनार्चिषि शलभत्वम् गतः (तत् कर्म) शृणु ।

अभिलाषमुदीरितेन्द्रियः स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रियामभिशप्तः फलमेतदन्वभूत् ॥ ४१ ॥

CONSTRUE : उदीरितेन्द्रियः प्रजापतिः स्वसुतायाम् अभिलाषम् अकरोत्, अथ तेन विक्रियां निगृह्य अभिशप्तः (मदनः) एतत् फलम् अन्वभूत् ।

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you]; that [well-known] friend of yours would drink it undivided in the other world along with me.

38 :—And in the matter of rites of [that is, performed with reference to those who have gone to] the other world, [O] Vasanta, you should offer as a funeral offering the clusters of mango-blossoms with the waving sprouts, with reference to Madana. For, your friend [was one who held] the mango-produce dear.

39 :—A voice emanating from the sky took pity on [that is, favoured] Rati who had been thus poised to abandon [her] body, as the first shower [of rain from the sky] pities the Śapharī [fish] distressed by the drying up of the pond.

40 :—[O] wife of Madana! your husband would not be long difficult to be secured [by you]. Listen to by what deed [of his] he came to be [lit. to the state of the] moth in the fire of the eye of Hara.

41 :—The Lord of creatures [Brahmadeva], with his senses impelled [that is, passion excited, by Madana] entertained

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१ स्थिराम् २ विह्वलाम् ३ अन्वकम्पत

परिणेष्यति पार्वतीं यदा तपसा तत्प्रवणीकृतो हरः ।
उपलब्धसुखस्तदा स्मरं वपुषा स्वेन नियोजयिष्यति[1] ॥ ४२ ॥

CONSTRUE : तपसा तत्प्रवणीकृतः हरः यदा पार्वतीं परिणेष्यति तदा उपलब्धसुखः (सः) स्मरं स्वेन वपुषा नियोजयिष्यति ।

इति चाह स धर्मयाचितः स्मरशापावधिदां[2] सरस्वतीम् ।
अशनेरमृतस्य चोभयोर्वशिनश्चाम्बुधराश्च योनयः ॥ ४३ ॥

CONSTRUE : धर्मयाचितः सः इति च स्मरशापावधिदां सरस्वतीम् आह; अशनेः अमृतस्य च उभयोः वशिनः च अम्बुधराः च योनयः ।

तदिदं परिरक्ष शोभने भवितव्यप्रियसङ्गमं वपुः ।
रविपीतजला[3] तपात्यये पुनरोघेन हि युज्यते नदी ॥ ४४ ॥

CONSTRUE : (हे) शोभने, तत् इदं भवितव्यप्रियसङ्गमं वपुः परिरक्ष; रविपीतजला नदी हि तपात्यये पुनः ओघेन युज्यते ।

[an incestuous] desire for his [own] daughter ; cursed by him [that is, Brahmadeva] also, restraining his change of feeling, he experienced this fruit [thereof].

42 :—When Śiva would marry Pārvatī, favourably disposed to her owing to her penance, then [he], feeling at ease, would restore his body to Kāma.

43 :—Thus he, begged of by Dharma [the father of Kāma] uttered the speech giving the limit of the curse on Smara. The self-restrained ones and clouds [are] the sources of both Aśani [anger, thunderbolt] and Amṛta [favour, water].

44 :—So, [O] good lady ! preserve properly this body whose union with [your] dear [husband] is [bound] to happen [in the future]; for, a river with [her] waters drunk by [that is, evaporated owing to] the sun, is again united with the current at the end of the hot season [that is, in the autumn].

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१ समग्रयिष्यति २ शापान्तमवाम् ३ अपि

इत्थं रतेः किमपि भूतमदृश्यरूपं
मन्दीचकार मरणव्यवसायबुद्धिम्।
तत्प्रत्ययाच्च कुसमायुधबन्धुरेना-
माश्वासयत्सुचरितार्थपदैर्वचोभिः ॥ ४५ ॥

CONSTRUE : इत्थं अदृश्यरूपं किम् अपि भूतं रतेः मरणव्यवसायबुद्धिं मन्दीचकार, तत्प्रत्ययात् च कुसुमायुधबन्धुः एनां सुचरितार्थपदैः वचोभिः आश्वासयत्।

अथ मदनवधूरुपप्लवान्तं व्यसनकृशा प्रतिपालयाम्बभूव।
शशिन इव दिवातनस्य लेखा किरणपरिक्षयधूसरा प्रदोषम् ॥ ४६ ॥

CONSTRUE : अथ व्यसनकृशा मदनवधूः उपप्लवान्तं किरणपरिक्षयधूसरा दिवातनस्य शशिनः लेखा प्रदोषम् इव प्रतिपालयाम्बभूव।

इति महाकविश्रीकालिदासकृतौ कुमारसंभवे महाकाव्ये रतिविलापो नाम चतुर्थः सर्गः।

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45 :—In this way, some unknown [or indescribable] creature of invisible form made Rati's intention with [its] resolve for death dull [that is, less intense] ; and owing to [his] confidence in [the words of] that [creature], the friend of Madana comforted her with speech, the words in which were quite significant.

46 :—Then the wife of Madana, emaciated with grief, awaited the end of her calamity, as the digit of the moon at daytime, dusty [that is, pale] owing to the loss [or obscuration of its rays [by the sun] awaits the [advent of] the fore-part of the night.

Here ends the Fourth Conto, entitled 'The Lamentation of Rati' in the great poem Kumārasaṁbhava [The Birth of Kumāra], the composition of the great poet, the venerable Kālidāsa.

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१ समभिवृद्धरसै

पञ्चमः सर्गः

तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती ।
निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता ॥१॥

CONSTRUE : तथा समक्षं मनोभवं दहता पिनाकिना भग्नमनोरथा सती पार्वती रूपं हृदयेन निनिन्द, चारुता हि प्रियेषु सौभाग्यफला ।

इयेष सा कर्तुमवन्ध्यरूपतां[1] समाधिमास्थाय तपोभिरात्मनः ।
अवाप्यते वा[2] कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥२॥

CONSTRUE : सा समाधिम् आस्थाय तपोभिः आत्मनः अवन्ध्यरूपतां कर्तुम् इयेष, अन्यथा तथाविधं प्रेम तादृशः पतिः च (इति एतत्) द्वयं कथं वा अवाप्यते ।

निशम्य चैनां तपसे कृतोद्यमां सुतां गिरीशप्रतिसक्तमानसाम्[3] ।
उवाच मेना परिरभ्य वक्षसा निवारयन्ती महतो मुनिव्रतात् ॥३॥

CONSTRUE : गिरीशप्रतिसक्तमानसां तपसे कृतोद्यमाम् एनां सुतां च निशम्य मेना वक्षसा परिरभ्य महतः मुनिव्रतात् निवारयन्ती (एनाम्) उवाच ।

मनीषिताया[4]र्च गृहेषु देवतास्तपः क्व वत्से क्व च तावकं वपुः ।
पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः ॥ ४ ॥

CONSTRUE : मनीषिताय गृहेषु देवताः अर्च, (हे) वत्से, क्व तपः क्व च तावकं वपुः, पेलवं शिरीषपुष्पं भ्रमरस्य पदं सहेत पतत्रिणः (पदं) पुनः न ।

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1 :—Pārvatī, who had [her] hopes frustrated by Śiva burning Madana in that manner in [her very] presence, blamed [her] beauty in [her] mind; for, beauty has attraction for the lovers as [its] fruit [that is, beauty can claim to have achieved its purpose, only if the lover thinks highly of it].

2 :—She wished to make her beauty fruitful by means of austerities, resorting to concentration; or, how else could the two things be obtained—that sort of [unparalleled] love, and that sort of [supremely mighty] husband?

3 :—And having heard of this daughter with [her] mind fixed on Śiva, who had made a determination for [that is, to practise] penance, Menā closely embracing [her,] said [thus to her], dissuading [her] from [undertaking] the rigorous vow of an ascetic.

4 :—Worship for [securing your] desired object deities at home; where, [O] dear one, [is] penance [and] where [is] your

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१ कामताम् २ तत् ३. गिरिशं प्रति ४ मनीषिताः सन्ति

इति ध्रुवेच्छामनुशासती सुतां शशाक मेना न नियन्तुमुद्यमात् ।
क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् ॥ ५ ॥

CONSTRUE : इति अनुशासती मेना ध्रुवेच्छां सुताम् उद्यमात् नियन्तुं न शशाक; ईप्सितार्थस्थिरनिश्चयं मनः निम्नाभिमुखं पयः च कः प्रतीपयेत् ।

कदाचिदासन्नसखीमुखेन सा मनोरथज्ञं पितरं मनस्विनी ।
अयाचतारण्यनिवासमात्मनः फलोदयान्ताय तपःसमाधये ॥ ६ ॥

CONSTRUE : कदाचित् मनस्विनी सा मनोरथज्ञं पितरम् आसन्नसखीमुखेन फलोदयान्ताय तपःसमाधये आत्मनः अरण्यनिवासम् अयाचत ।

अथानुरूपाभिनिवेशतोषिणा कृताभ्यनुज्ञा गुरुणा गरीयसा ।
प्रजासु पश्चात्प्रथितं तदाख्यया जगाम गौरी शिखरं शिखण्डिमत् ॥ ७ ॥

CONSTRUE : अथ अनुरूपाभिनिवेशतोषिणा गरीयसा गुरुणा कृताभ्यनुज्ञा गौरी पश्चात् प्रजासु तदाख्यया प्रथितं शिखण्डिमत् शिखरं जगाम ।

[extremely tender] physical frame? [That is, these two are extremely incompatible with each other]. The delicate Śirīṣa flower might bear the [weight of the] foot of a bee, but [it can] not [by any means bear that] of a bird.

5 :—Thus admonishing [her], Menā was not able to restrain [her] daughter whose desire was [quite] firm, from [her] resolve [to go in for penance]; who [indeed] could revert the mind with [its] firm determination for [that is, to secure] the desired object or water flowing on [lit. directed towards] a lower level?

6 :—On a certain occasion, she, the proud [or firm-minded] one, through the medium [lit. mouth] of [her] friend near by, begged of [her] father who was aware of [her] desire, [to be allowed to] stay in the forest for [the practice of] penance-concentration ending [only] with the acquisition of the fruit.

7 :—Then Gaurī to whom permission [to go to the forest] was given by [her] exalted father pleased at [her] worthy determination, repaired to a peak abounding in peacocks, which afterwards became famous among people after her name [that is, which later came to be called the Gaurī peak].

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१ स्थिर

विमुच्य सा हारमहार्यनिश्चया विलोलयष्टिप्रविलुप्तचन्दनम् ।
बबन्ध बालारुणबभ्रु वल्कलं पयोधरोत्सेधविशीर्णसंहति ॥ ८ ॥

CONSTRUE : अहार्यनिश्चया सा विलोलयष्टिप्रविलुप्तचन्दनं हारं विमुच्य बालारुणबभ्रु पयोधरोत्सेधविशीर्णसंहति वल्कलं बबन्ध ।

यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूत्तदाननम् ।
न षट्पदश्रेणिभिरेव पङ्कजं सशैवलासङ्गमपि प्रकाशते ॥ ९ ॥

CONSTRUE : यथा प्रसिद्धैः शिरोरुहैः (तथा) जटाभिः अपि तदाननम् एवं मधुरम् अभूत्; पङ्कजं षट्पदश्रेणिभिः एव न, सशैवलासङ्गम् अपि प्रकाशते ।

प्रतिक्षणं सा कृतरोमविक्रियां व्रताय मौञ्जीं त्रिगुणां बभार याम् ।
अकारि तत्पूर्वनिबद्धया तया सरागमस्या रशनागुणास्पदम् ॥ १० ॥

CONSTRUE : प्रतिक्षणं कृतरोमविक्रियां त्रिगुणां यां मौञ्जीं व्रताय सा बभार तत्पूर्वनिबद्धया तया अस्याः रशनागुणास्पदं सरागम् अकारि ।

विसृष्ट[1]रागादधरान्निवर्तितः स्तनाङ्गरागादरुणाच्च कन्दुकात् ।
कुशाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया करः ॥ ११ ॥

CONSTRUE : विसृष्टरागात् अधरात् स्तनाङ्गरागारुणितात् कन्दुकात् च निवर्तितः करः तया कुशाङ्कुरादानपरिक्षताङ्गुलिः अक्षसूत्रप्रणयी कृतः ।

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8 :—She, whose determination was not to be shaken, leaving off [her] necklace by which the sandal [ointment on the breasts] was taken off by [its] unsteady strings, tied a bark garment tawny like the morning sun, whose close fitting was loosened owing to the protuberance of [her] breasts.

9 :—As by her adorned (*prasiddha*) hair, so even by the matted hair, her face was charming all the same ; a lotus looks beautiful, not by the rows of bees alone, but also when having a contact with the moss.

10 :—The string of Muñja grass, having three threads, which she wore for the sake of [her] vow and which every moment caused the hair to stand on end—by that [string] which was tied for the very first time was rendered red [her] seat of the girdle-string [that is, the fore-part of the hips].

11 :—By her, [her] hand turned away from the lower lip from which the redness [due to its being painted with the lac dye] had been sent away, and from the ball reddened by the oint-

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[1] निसृष्ट

महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैरपि या स्म दूयते ।
अशेत सा बाहुलतोपधायिनी निषेदुषी स्थण्डिल एव केवले ॥ १२ ॥

CONSTRUE : महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैः अपि या दूयते स्म सा बाहुलतोपधायिनी केवले स्थण्डिले एव निषेदुषी अशेत ।

पुनर्ग्रहीतुं नियमस्थया तया द्वयेऽपि[1] निक्षेप इवार्पितं द्वयम् ।
लतासु तन्वीषु विलासचेष्टितं विलोलदृष्टं[2] हरिणाङ्गनासु च ॥ १३ ॥

CONSTRUE : नियमस्थया तया द्वये अपि द्वयम् पुनः ग्रहीतुं निक्षेपः इव आर्पितम्, तन्वीषु लतासु विलासचेष्टितं हरिणाङ्गनासु विलोलदृष्टं च ।

अतन्द्रिता सा स्वयमेव वृक्षकान् घटस्तनप्रस्रवणै[3]र्व्यवर्धयत् ।
गुहोऽपि येषां प्रथमाप्तजन्मनां न पुत्रवात्सल्यमपाकरिष्यति ॥ १४ ॥

CONSTRUE : सा अतन्द्रिता स्वयम् एव घटस्तनप्रस्रवणैः वृक्षकान् व्यवर्धयत्, प्रथमाप्तजन्मनां येषां पुत्रवात्सल्यं गुहः अपि न अपाकरिष्यति ।

अरण्यबीजाञ्जलिदानलालितास्तथा च तस्यां हरिणा विशश्वसुः ।
यथा तदीयैर्नयनैः कुतूहलात् पुरः सखीनाममिमीत लोचने ॥ १५ ॥

CONSTRUE : अरण्यबीजाञ्जलिदानलालिताः हरिणाः च तस्यां तथा विशश्वसुः यथा तया कुतूहलात् तदीयैः नयनैः (स्व)लोचने सखीनां पुरः अमिमीत ।

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ment on the breasts, with the fingers injured in plucking the blades of Kuśa grass, was made a lover of [or, familiar with] the rosary of beads.

12 :—She, who used to be pained even by the flowers from her hair, dropped in [her] rollings on the luxurious bed, sat and slept [now], with [her] creeper-like arm as a pillow on the bare [that is, uncovered] altar.

13 :—By her observing the vow, were placed, as it were as a deposit, in order to take them back [when the vow came to an end], with even the two, the two [things]—sportive movements with the slender creepers, and tremulous glances with the female deer.

14 :—She, unwearied, by the pourings out [of water] from breasts [in the form] of jars, herself reared up the plants, her motherly affection for which that had taken their birth first even Guha could not set aside.

15 :—And the deer, fondled by the offering of handfuls of forest-corn trusted her to such an extent that [by her], out of

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१ द्वयीषु २ दृष्टि ३ प्रस्रविनी

कृताभिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीमधीतिनीम् ।
दिदृक्षवस्तामृषयोऽभ्युपागमन् न धर्मवृद्धेषु वयः समीक्ष्यते ॥ १६ ॥

CONSTRUE : कृताभिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीम् अधीतिनीं तां दिदृक्षवः ऋषयः अभ्युपागमन्; धर्मवृद्धेषु वयः न समीक्ष्यते ।

विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैरभीष्टप्रसवार्चितातिथि ।
नवोटजाभ्यन्तरसंभृतानलं तपोवनं तच्च[1] बभूव पावनम् ॥ १७ ॥

CONSTRUE : विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैः अभीष्टप्रसवार्चितातिथि नवोटजाभ्यन्तरसंभृतानलं तत् तपोवनं च पावनं बभूव ।

यदा फलं पूर्वतपः[2]समाधिना न तावता लभ्यममंस्त काङ्क्षितम्[3] ।
तदानपेक्ष्य स्वशरीरमार्दवं तपो महत्सा चरितुं प्रचक्रमे ॥ १८ ॥

CONSTRUE : यदा तावता पूर्वतपःसमाधिना काङ्क्षितं फलं लभ्यं न अमंस्त तदा स्वशरीरमार्दवम् अनपेक्ष्य सा महत् तपः चरितुं प्रचक्रमे ।

क्लमं ययौ कन्दुकलीलयापि[4] या तया मुनीनां चरितं व्यगाह्यत ।
ध्रुवं वपुः काञ्चनपद्म[5]निर्मितं मृदु प्रकृत्या च ससारमेव च ॥ १९ ॥

CONSTRUE : कन्दुकलीलया अपि क्लमं या ययौ तया मुनीनां चरितं व्यगाह्यत; ध्रुवम् (अस्याः) वपुः काञ्चनपद्मनिर्मितम् प्रकृत्या मृदु च ससारम् एव च ।

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curiosity were measured [her] eyes, in the presence of [her] friends by their eyes [in order to find out which of them were longer].

16 :—Sages approached [her], desirous of seeing her who used to take the holy bath, [and] used to offer oblations to the fire, who was possessed of a bark as [her] upper garment [and] who made a study [of the Scriptures] ; [surely] age is not taken notice of in case of those who are old in religious merit.

17 :—And that penance-grove [there, on the Gaurī peak] became sanctifying, where the previous [natural] antipathy was abandoned by opposing beasts, where the guests were welcomed [or, worshipped] with the desired produce by [Pārvatī, with the help of the] trees, [and] where fire was [properly] looked after inside a newly erected cottage.

18 :—When she thought that the desired fruit could not be secured by that much penance-concentration practised before, she, then, regardless of the delicate nature of her body, began to practise a [far more] rigorous penance.

19 :—By her who got fatigued even in sporting with the ball, was plunged into the life of the ascetics ; surely her body

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१ तत्र २ सर्वसमा ३ वाञ्छितम् ४ सेवया ५ पद्मधर्मि यत्

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा ।
विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ २० ॥

CONSTRUE : शुचौ, चतुर्णां ज्वलतां हविर्भुजां मध्यगता शुचिस्मिता सुमध्यमा (सा) नेत्रप्रतिघातिनीं प्रभां विजित्य अनन्यदृष्टिः (सती) सवितारम् ऐक्षत ।

तथातितप्तं[1] सवितुर्गभस्तिभिर्मुखं तदीयं कमलश्रियं दधौ ।
अपाङ्गयोः केवलमस्य दीर्घयोः शनैः शनैः श्यामिकया कृतं पदम् ॥२१॥

CONSTRUE : सवितुः गभस्तिभिः तथा अतितप्तं तदीयं मुखं कमलश्रियं दधौ, अस्य दीर्घयोः अपाङ्गयोः केवलं श्यामिकया शनैः शनैः पदं कृतम् ।

अयाचितोपस्थितमम्बु केवलं रसात्मकस्योडुपतेश्च रश्मयः ।
बभूव तस्याः किल[2] पारणाविधिर्न वृक्षवृत्तिव्यतिरिक्तसाधनः[3] ॥२२॥

CONSTRUE : तस्याः किल पारणाविधिः केवलम् अयाचितोपस्थितम् अम्बु, रसात्मकस्य उडुपतेः च रश्मयः बभूव, वृक्षवृत्तिव्यतिरिक्तसाधनः न ।

[was] manufactured out of golden lotuses, being delicate by nature and at the same time, full of substance [or sustaining power].

20 :—In summer, she possessed of a pure smile, having a delicate waist, seated in the midst of four blazing fires looked at the sun, with [her] gaze not directed to anything else, having withstood [lit. conquered] [his] refulgence dazzling the eyes.

21 :—Her face heated extremely in that way by the rays of the sun bore the beauty of [that is, looked as beautiful as] the lotus ; [however] in the long corners of the eyes of this [face] only, a footing was secured by the dark colour very slowly.

22 :—Only water which came [to her] unsought, [and] the rays of the lord of constellations [that is, the moon], constituted of nectar,—[these] indeed served for concluding the fast in her case, which [conclusion of the fast] had no means other than [those used for] subsistence by trees.

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१ भितप्तम्   २ खलु   ३ साधनम्

निकामतप्ता द्विविधेन[1] वह्निना नभश्चरेणेन्धनसंभृतेन च[2] ।
तपात्यये वारिभिरुक्षिता नवैर्भुवा सहोष्माणममुञ्चदूर्ध्वगम् ॥२३॥

CONSTRUE : द्विविधेन नभश्चरेण इन्धनसंभृतेन वह्निना च निकामतप्ता (सा) तपात्यये नवैः वारिभिः उक्षिता (सती) भुवा सह ऊर्ध्वगम् उष्माणम् अमुञ्चत् ।

स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥२४॥

CONSTRUE : प्रथमोदबिन्दवः पक्ष्मसु क्षणं स्थिताः, ताडिताधराः, पयोधरोत्सेधनिपातचूर्णिताः, वलीषु स्खलिताः चिरेण तस्याः नाभिं प्रपेदिरे ।

शिलाशयां तामनिकेतवासिनीं निरन्तरास्वन्तरवातवृष्टिषु ।
व्यलोकयन्नुन्मिषितैस्तडिन्मयैर्महातपःसाक्ष्य इव स्थिताःक्षपाः॥२५॥

CONSTRUE : निरन्तरासु अन्तरवातवृष्टिषु अनिकेतवासिनीं शिलाशयां तां महातपःसाक्ष्ये स्थिताः क्षपाः तडिन्मयैः उन्मिषितैः व्यलोकयन् इव ।

निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा ।
परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥ २६ ॥

CONSTRUE : उदवासतत्परा परस्पराक्रन्दिनि पुरः वियुक्ते चक्रवाकयोः मिथुने कृपावती सा अत्यन्त हिमोत्किरानिलाः सहस्यरात्रीः निनाय ।

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23 :—She, extremely heated by the two-fold fires—by one wandering in the sky [that is, the sun] and by the other enkindled by means of fuel—sprinkled over by the fresh [or first] waters [that is, showers of rain] in the rainy season [lit. at the passing of the summer], gave forth vapour, going up, along with the earth.

24 :—The drops of the first water [that is, shower], detained for a moment on the eye-lashes, [then] striking the lower lip, shattered into particles by falling on the protuberance of the breasts, stumbling through the [three] folds [on her belly] reached after a long time [her] navel.

25 :—Her resting on a stone-slab and not staying in a sheltered abode, in the midst of ceaseless showers [of rain] interspersed by wind, the nights, acting as witnesses to her mighty penance, as it were observed with looks (*unmiṣitam*) in the form of lightning [flashes].

26 :—She, intent on staying in water, passed the nights of the month of Pauṣya [the coldest month] where the breezes

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१ विविधेन २ सा ३ रोत्सङ्ग

मुखेन सा पद्मसुगन्धिना निशि प्रवेपमानाधरपत्रशोभिना ।
तुषारवृष्टिक्षतपद्मसंपदां सरोजसंधानमिवाकरोदपाम् ॥ २७ ॥

CONSTRUE : निशि पद्मसुगन्धिना प्रवेपमानाधरपत्रशोभिना मुखेन सा तुषारवृष्टिक्षतपद्मसंपदाम् अपां सरोजसंधानम् अकरोत् इव ।

स्वयंविशीर्णद्रुमपर्णवृत्तिता परा हि काष्ठा तपसस्तया पुनः ।
तदप्यपाकीर्णमतः प्रियंवदा वदन्त्यपर्णेति च तां पुराविदः ॥ २८ ॥

CONSTRUE : स्वयंविशीर्णद्रुमपर्णवृत्तिता हि तपसः परा काष्ठा; तया पुनः तद् अपि अपाकीर्णम्, अतः प्रियंवदाः पुराविदः ताम् अपर्णा इति च वदन्ति ।

मृणालिकापेलवमेवमादिभिर्व्रतैः स्वमङ्गं ग्लपयन्त्यहर्निशम् ।
तपः शरीरैः कठिनैरुपार्जितं तपस्विनां दूरमधश्चकार सा ॥ २९ ॥

CONSTRUE : एवमादिभिः व्रतैः मृणालिकापेलवं स्वम् अङ्गम् अहर्निशं ग्लपयन्ती सा तपस्विनां कठिनैः शरीरैः उपार्जितं तपः दूरम् अधश्चकार ।

अथाजिनाषाढधरः प्रगल्भवाग्ज्वलन्निव ब्रह्ममयेन तेजसा[2] ।
विवेश कश्चिज्जटिलस्तपोवनं शरीरबद्धः[3] प्रथमाश्रमो यथा ॥ ३० ॥

CONSTRUE : अथ अजिनाषाढधरः प्रगल्भवाक् ब्रह्ममयेन तेजसा ज्वलन् इव कश्चित् जटिलः शरीरबद्धः प्रथमाश्रमः यथा तपोवनं विवेश ।

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were extensively scattering forth snow, being full of pity for the pair of the Cakravākas in front, separated [from each other] and [hence] mourning for each other.

27 :—At night, she, with her face fragrant like a lotus [and] shining with the leaf [in the form] of the very tremulous lower lip, secured as it were the replacing [or, continuity] of lotuses in waters, whose wealth of lotuses was blighted by the shower of snow.

28:—Subsisting on (*vṛttitā*) leaves of trees fallen of their own accord (*svayam*) is, to be sure (*hi*), the highest limit [or, climax] of penance; by her again, was given up even that; hence those conversant with legendary history and of agreeable speech, call her also Aparṇā [one who did not take even the leaves].

29 :—Withering up day and night her body delicate like a small lotus-stalk [or fibre] by such and other vows, she left far behind the penance of [professional] ascetics, obtained by [their] hardened bodies.

30 :—Then a certain ascetic with matted hair, possessing a deer-skin and a Palāśa staff, bold in speech and burning as it

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१ सन्तान २ वर्चसा ३ बन्धः

तमातिथेयी बहुमानपूर्वया सपर्यया प्रत्युदियाय पार्वती ।
भवन्ति साम्येऽपि[1] निविष्टचेतसां वपुर्विशेषेष्वतिगौरवाः क्रियाः॥३१॥

CONSTRUE : आतिथेयी पार्वती बहुमानपूर्वया सपर्यया तं प्रत्युदियाय ; साम्ये निविष्टचेतसाम् अपि अतिगौरवाः क्रियाः वपुर्विशेषेषु भवन्ति ।

विधिप्रयुक्तां परि[2]गृह्य सत्क्रियां परिश्रमं नाम विनीय च क्षणम् ।
उमां स पश्यन्नृजुनैव चक्षुषा प्रचक्रमे वक्तुमनुज्झितक्रमः ॥ ३२॥

CONSTRUE : विधिप्रयुक्तां सत्क्रियां परिगृह्य क्षणं च परिश्रमं नाम विनीय उमाम् ऋजुना एव चक्षुषा पश्यन् अनुज्झितक्रमः सः वक्तुं प्रचक्रमे ।

अपि क्रियार्थं सुलभं समित्कुशं जलान्यपि स्नानविधिक्षमाणि ते ।
अपि स्वशक्त्या तपसि प्रवर्तसे शरीरमाद्यं खलु धर्मसाधनम् ॥३३॥

CONSTRUE : क्रियार्थं समित्कुशं सुलभम् अपि ? जलानि ते स्नानविधिक्षमाणि अपि ? तपसि स्वशक्त्या प्रवर्तसे अपि ? शरीरं खलु आद्यं धर्मसाधनम् ।

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were with Brahmanic lustre, like the first stage of life [that is, Brahmacarya] embodied, entered the penance-grove.

31 :—Him, Pārvatī well-disposed towards guests, went forth to receive with worship [or, welcome] preceded by great reverence ; even of those whose minds are fixed on equality [that is, who treat all equally] actions characterised by extreme respect take place with reference to [those possessed of] excellent forms.

32 :—Having accepted the worship conducted according to the [proper] rites, and having removed [his] fatigue as it were, for a moment, he, looking at Umā with quite a straight eye, proceeded to speak, not giving up propriety.

33 :—Are sacrificial fuel and Kuśa grass easily obtainable for [performing religious] rites ? [And] are the waters fit for the performance of [your] bath ? I hope, you go on with [your] penance in accordance with your strength. For, the body [is] indeed the first [that is, the most important] means for religious observance.

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१ साम्येऽभि २ प्रति

अपि त्वदावर्जितवारिसंभृतं प्रवालमासामनुबन्धि वीरुधाम् ।
चिरोज्झितालक्तकपाटलेन ते तुलां यदारोहति दन्तवाससा ॥ ३४ ॥

CONSTRUE : त्वदावर्जितवारिसंभृतम् आसां वीरुधां प्रवालम् अनुबन्धि अपि, यत् चिरोज्झितालक्तकपाटलेन ते दन्तवाससा तुलाम् आरोहति ?

अपि प्रसन्नं हरिणेषु ते मनः करस्थदर्भप्रणयापराधिषु[1] ।
य उत्पलाक्षिप्रचलैर्[2]विलोचनैस्तवाक्षिसादृश्यमिव प्रयुञ्जते ॥ ३५ ॥

CONSTRUE : करस्थदर्भप्रणयापराधिषु हरिणेषु ते मनः प्रसन्नम् अपि, ये उत्पलाक्षिप्रचलैः विलोचनैः तवाक्षिसादृश्यं प्रयुञ्जते इव ?

यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः ।
तथाहि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम् ॥ ३६ ॥

CONSTRUE : (हे) पार्वति, पापवृत्तये रूपं न इति यत् उच्यते तत् अव्यभिचारि वचः; तथाहि, (हे) उदारदर्शने, ते शीलं तपस्विनाम् अपि उपदेशतां गतम् ।

विकीर्णसप्तर्षिबलिप्रहासिभिस्[3]तथा न गाङ्गैः सलिलैर्दिवश्च्युतैः ।
यथा त्वदीयैश्चरितैरनाविलैर्महीधरः पावित एष सान्वयः ॥ ३७ ॥

CONSTRUE : एषः महीधरः सान्वयः विकीर्णसप्तर्षिबलिप्रहासिभिः दिवः च्युतैः गाङ्गैः सलिलैः तथा न पावितः यथा त्वदीयैः अनाविलैः चरितैः (पावितः) ।

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34 :—Are the [tender] shoots [or leaves] of these creepers produced by the water sprinkled over by you, growing uninterruptedly—[shoots] which stand comparison with your lower lip [which is] reddish though it has given up the [use of the] lac dye for a long time ?

35 :—Is your mind free from anger (*prasanna*) towards the deer who offend [you] by their greed for the Darbha grass in [your] hands-[the deer] who as it were put forward a resemblance to your eyes, with their eyes tremulous like an unsteady lotus ?

36 :—What is said, [O] Pārvatī, that beauty [is] not for [that is, associated with] a sinful course of conduct, [is] an unexceptional statement; for, [O] you of noble appearance, your character has become fit to be followed even for the [professional] ascetics.

37 :—This mountain [Himālaya] with [his] family, has not been so sanctified by the waters of the Ganges dropped down from heaven [and] appearing bright [lit. smiling] with

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१ ...पहारिषु २ उत्पलाक्षि प्रचलै ३ प्रभासिभिः

अनेन धर्मः सविशेषमद्य मे त्रिवर्गसारः प्रतिभाति भाविनि[1] ।
त्वया मनोनिर्विषयार्थकामया यदेक एव प्रतिगृह्य सेव्यते ॥ ३८ ॥

CONSTRUE : (हे) भाविनि, यत् मनोनिर्विषयार्थकामया त्वया एकः एव (धर्मः) प्रतिगृह्य सेव्यते अनेन धर्मः सविशेषं त्रिवर्गसारः अद्य मे प्रतिभाति ।

प्रयुक्तसत्कारविशेषमात्मना न मां परं संप्रतिपत्तुमर्हसि[2] ।
यतः[3] सतां सन्नतगात्रि सङ्गतं मनीषिभिः साप्तपदीनमुच्यते ॥ ३९ ॥

CONSTRUE : आत्मना प्रयुक्तसत्कारविशेषं मां परं संप्रतिपत्तुं न अर्हसि, यतः (हे) सन्नतगात्रि, मनीषिभिः सतां सङ्गतं साप्तपदीनम् उच्यते ।

अतोऽत्र किंचिद्भवतीं बहुक्षमां द्विजातिभावादुपपन्नचापलः ।
अयं जनः प्रष्टुमनास्तपोधने न चेद्रहस्यं प्रतिवक्तुमर्हसि[4] ॥ ४० ॥

CONSTRUE : (हे) तपोधने, अतः अत्र बहुक्षमां भवतीं द्विजातिभावात् उपपन्नचापलः अयं जनः किंचित् प्रष्टुमनाः; रहस्यं न चेत्, प्रतिवक्तुम् अर्हसि ।

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the offerings [of flowers etc.] by Seven Sages, scatterd forth, as by the stainless acts of yours.

38 :—[O] one of good thoughts ! To-day Dharma appears to me to be particularly the best of the group of three [viz. Dharma, Artha and Kāma] by this, that by you with Artha and Kāma having no scope in [your] mind, is accepted and followed that [Dharma] alone.

39 :—You should not [lit. do not deserve to] regard me as a stranger, to whom a special welcome had been accorded by yourself ; for, [O] you of a charming body, the friendship of [or, association with] the good is declared by wise men, to be formed by exchanging seven words [in conversation].

40 :—This person [that is, I] therefore, [O] you whose wealth is penance, with rashness roused, owing to [his] belonging to the twice-born [that is, owing to his being a Brāhmaṇa] has a mind to ask your ladyship, who has great forbearance, something in this matter (*atra*); if it [is] not a secret, you should please give a reply.

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१ भामिनि २ सा प्रतिपत्तु ३ यदा ४ प्रतिबोधयिष्यासि

कुले प्रसूतिः प्रथमस्य वेधसस्त्रिलोकसौन्दर्यमिवोदितं[1] वपुः।
अमृग्यमैश्वर्यसुखं नवं वयस्तपःफलं स्यात्किमतः परं वद ॥ ४१ ॥

CONSTRUE : प्रथमस्य वेधसः कुले प्रसूतिः, वपुः त्रिलोकसौन्दर्यम् इव उदितम्, ऐश्वर्यसुखम् अमृग्यम्, वयः नवम्, अतः परं किं तपःफलं स्यात्, वद।

भवत्यनिष्टादपि नाम दुःसहान्मनस्विनीनां प्रतिपत्तिरीदृशी।
विचारमार्गप्रहितेन चेतसा न दृश्यते तच्च कृशोदरि[2] त्वयि ॥ ४२ ॥

CONSTRUE : दुःसहात् अनिष्टात् अपि मनस्विनीनाम् ईदृशी प्रतिपत्तिः भवति नाम ; (हे) कृशोदरि, तत् (अनिष्टं) च विचारमार्गप्रहितेन चेतसा त्वयि न दृश्यते।

अलभ्यशोकाभिभवेयमाकृतिर्विमानना सुभ्रु कुतः पितुर्गृहे।
पराभिमर्शो न तवास्ति कः करं प्रसारयेत्पन्नगरत्नसूचये[3] ॥ ४३ ॥

CONSTRUE : इयम् आकृतिः अलभ्यशोकाभिभवा ; (हे) सुभ्रु, पितुः गृहे विमानना कुतः? पराभिमर्शः तव न अस्ति, पन्नगरत्नसूचये कः करं प्रसारयेत्?

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41 :—[Your] birth [is] in the family of the first progenitor [that is, Brahmadeva]; [your] body [is] as it were the loveliness in the three worlds risen up; the happiness of affluence [is] not to be sought [that is, it is already possessed by you]; [and you have] fresh youth; say what else beyond these can be the fruit of penance?

42 :—Such a tendency (*pratipattiḥ*) does possibly exist in the case of proud [or, strong-minded] ladies, also owing to some calamity difficult to bear; that too, [O] you of slender belly, is not seen in your case by [my] mind directed towards the path of thought [that is, even after much thought].

43 :—This [your beautiful] form is undeserving of securing humiliation due to grief; [O] you of beautiful eye-brows, whence [can there be] disrespect [shown to you] at the house of [your] father? There could not be an insult to you from strangers [either]; who [indeed] would stretch forth [his] hand to [snatch away] the pointed jewel [in the hood] of a serpent?

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१ ...मिवार्जितम् २ वलोदरि ३ सूतये

किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम् ।
वद प्रदोषे विनिकीर्णतारका विभावरी यद्यरुणाय कल्पते ॥ ४४ ॥

CONSTRUE : यौवने आभरणानि अपास्य त्वया वार्धकशोभि वल्कलं किम् इति धृतम् ? वद यत् प्रदोषे विभावरी विनिकीर्णतारका अरुणाय कल्पते ।

दिवं यदि प्रार्थयसे वृथा श्रमः पितुः प्रदेशास्तव देवभूमयः ।
अथोपयन्तारमलं समाधिना न रत्नमन्विष्यति मृग्यते हि तत् ॥४५॥

CONSTRUE : यदि दिवं प्रार्थयसे श्रमः वृथा, तव पितुः प्रदेशाः देवभूमयः; अथ उपयन्तारं (प्रार्थयसे), समाधिना अलम्; रत्नं न अन्विष्यति, तत् हि मृग्यते ।

निवेदितं निश्वसितेन सोष्मणा मनस्तु मे संशयमेव गाहते ।
न दृश्यते प्रार्थयितव्य एव ते भविष्यति प्रार्थितदुर्लभः कथम् ॥४६॥

CONSTRUE : सोष्मणा निश्वसितेन निवेदितम्, मे मनः तु संशयम् एव गाहते; ते प्रार्थयितव्यः एव न दृश्यते, प्रार्थितदुर्लभः कथं भविष्यति ?

अहो स्थिरः कोऽपि तवेप्सितो युवा चिराय कर्णोत्पलशून्यतां गते ।
उपेक्षते यः श्लथलम्बिनीर्जटाः कपोलदेशे कलमाग्रपिङ्गलाः ॥ ४७ ॥

CONSTRUE : अहो तव ईप्सितः कः अपि युवा स्थिरः यः चिराय कर्णोत्पल-शून्यतां गते कपोलदेशे कलमाग्रपिङ्गलाः श्लथलम्बिनीः जटाः उपेक्षते !

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44 :—Why then has [this] bark-garment becoming old age, been put on by you in youth, having discarded ornaments ? Say, if the night is intended to have the dawn at the beginning, with the stars scattered away.

45 :—If you seek heaven, unnecessary [is your] efforts; [for], the regions of your father [are] the lands of the gods. [Or] do you seek a husband? [Then] enough of [this] penance. A jewel does not seek [an owner], it has to be sought after.

46 :—[The secret] has been made known by [your] hot sigh; but my mind is plunged into doubt all the same (*eva*); no one worthy of being sought after by you is at all to be seen, [and if there is one] how [would] he [be] difficult to secure when sought after ?

47 :—Oh wonder ! 'stone-hearted (*sthira*) [is] the youth desired by you, whoever he [is], who ignores the matted hair hanging down loosely, [and] tawny like the shoots of paddy, on

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१ स्फुटचन्द्रतारका २ अन्विच्छति ३ बन्धिनी

मुनिव्रतैस्त्वामतिमात्रकर्शितां दिवाकराप्लुष्टविभूषणास्पदाम् ।
शशाङ्कलेखामिव[1] पश्यतो दिवा सचेतसः कस्य मनो न दूयते[2] ॥४८॥

CONSTRUE : मुनिव्रतैः अतिमात्रकर्शितां दिवाकराप्लुष्टविभूषणास्पदाम् (अतः एव) दिवा शशाङ्कलेखाम् इव त्वां पश्यतः सचेतसः कस्य मनः न दूयते ?

अवैमि सौभाग्यमदेन वञ्चितं तव प्रियं यश्चतुरावलोकिनः ।
करोति लक्ष्यं[3] चिरमस्य चक्षुषो न वक्त्रमात्मीयमरालपक्ष्मणः ॥४९॥

CONSTRUE : तव प्रियं सौभाग्यमदेन वञ्चितम् अवैमि यः (प्रियः) चतुरावलोकिनः अरालपक्ष्मणः अस्य चक्षुषः आत्मीयं वक्त्रं लक्ष्यं चिरं न करोति ।

कियच्चिरं श्राम्यसि गौरि विद्यते ममापि पूर्वाश्रमसंचितं तपः ।
तदर्धभागेन लभस्व काङ्क्षितं वरं तमिच्छामि च साधु वेदितुम् ॥५०॥

CONSTRUE : (हे) गौरि, कियत् चिरं श्राम्यसि ? मम अपि पूर्वाश्रमसंचितं तपः विद्यते ; तदर्धभागेन काङ्क्षितं लभस्व ; तं वरं च साधु वेदितम् इच्छामि ।

इति प्रविश्याभिहिता द्विजन्मना मनोगतं सा न शशाक शंसितुम् ।
अथो वयस्यां परिपार्श्ववर्तिनीं विवर्तितानञ्जननेत्रमैक्षत[4] ॥ ५१ ॥

CONSTRUE : इति द्विजन्मना प्रविश्य अभिहिता सा मनोगतं शंसितुं न शशाक, अथो परिपार्श्ववर्तिनीं वयस्यां विवर्तितानञ्जननेत्रम् ऐक्षत ।

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the region of [your] cheeks, which has become devoid of the lotus on the ear [used as an ornament] for a long time !

48 :—Whose mind, possessed of a heart, is not afflicted, beholding you exceedingly emaciated by [the observance of] vows of ascetics, with the places of ornaments scorched by [the heat of] the sun, [and appearing] like the digit of the moon by day ?

49 :—I regard your lover as being deceived by the intoxication of [his] beauty, who does not for a long time make his face the mark for this eye [of yours] which glances prettily [and] which has curved eye-lashes.

50 :—How long would you, [O] Gaurī, be [thus] exhausted ? I too have [to my credit] religious merit accumulated in the first stage of life [that is, in Brahmacarya] ; [may you] secure your desired object by the share of half of it ; I wish again to know that bride-groom [or, chosen one] well.

51 :—Thus addressed by the twice-born having entered [her mind], she [owing to bashfulness] could not [herself]

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१ रेखाम् २ दीर्यते ३ लक्ष्यं रविमस्य ४ निवर्तित

सखी तदीया तमुवाच [1]वर्णिनं निबोध साधो तव चेत्कुतूहलम् ।
यदर्थमम्भोजमिवोष्णवारणं कृतं तपःसाधनमेतया वपुः ॥ ५२ ॥

CONSTRUE : तदीया सखी तं वर्णिनम् उवाच (हे) साधो, तव कुतूहलं चेत् निबोध यदर्थम् एतया अम्भोजम् उष्णवारणम् इव वपुः तपःसाधनं कृतम् ।

इयं महेन्द्रप्रभृतीनधिश्रियश्चतुर्दिगीशानवमत्य मानिनी[2] ।
अरूपहार्यं मदनस्य निग्रहात्पिनाकपाणिं पतिमाप्तुमिच्छति ॥ ५३ ॥

CONSTRUE : अधिश्रियः चतुर्दिगीशान् महेन्द्रप्रभृतीन् अवमत्य इयं मानिनी मदनस्य निग्रहात् अरूपहार्यं पिनाकपाणिं पतिम् आप्तुम् इच्छति ।

असह्यहुंकारनिवर्तितः पुरा पुरारिमप्राप्तमुखः शिलीमुखः ।
इमां हृदि व्यायतपातमक्षिणोद् विशीर्णमूर्तेरपि पुष्पधन्वनः ॥ ५४ ॥

CONSTRUE : पुरा असह्यहुंकारनिवर्तितः पुरारिम् अप्राप्तमुखः विशीर्णमूर्तेः अपि पुष्पधन्वनः शिलीमुखः इमां हृदि व्यायतपातम् अक्षिणोत् ।

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speak out her desire ; and she looked at [her] friend who used to be always by [her] side, in a manner in which the eyes without the collyrium were turned [towards her].

52 :—Her friend [then] said to that Brahmacārin—[O] good one, know fully (*nibodha*) if you have curiosity, for whom, by her has been made [her] body the means for [practising] penance, like a lotus as a means to ward off the heat of the sun.

53 :—This proud lady disregarding the lords of the four quarters, Mahendra and others, possessed of supreme affluence, wishes to have as [her] husband the Pināka-holder who cannot be won over by beauty owing to the curbing of Madana [by him].

54 :—The arrow which had been turned back before by the unbearable Humkāra sound [by Śiva], [and] which [thus] had [its] tip (*mukham*) not reaching the Enemy of the [three] cities [that is, Śiva], of the flower-bowed God, though [his] body had been shattered forth, pierced her in the heart so as to cause a deep wound [or, in a wide sweep].

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१ वाञ्छितं २ भामिनी

तदाप्रभृत्युन्मदना पितुर्गृहे ललाटिकाचन्दनधूसरालका ।
न जातु बाला लभते स्म निर्वृतिं तुषारसंघातशिलातलेष्वपि ॥ ५५ ॥

CONSTRUE : तदा प्रभृति उन्मदना ललाटिकाचन्दनधूसरालका बाला पितुः गृहे तुषारसंघातशिलातलेषु अपि निर्वृतिं न जातु लभते स्म ।

उपात्तवर्णे चरिते पिनाकिनः सबाष्पकण्ठस्खलितैः पदैरियम् ।
अनेकशः किंनरराजकन्यका वनान्तसंगीतसखीररोदयत् ॥५६ ॥

CONSTRUE : पिनाकिनः चरिते उपात्तवर्णे (सति) इयम् अनेकशः वनान्तसंगीतसखीः किंनरराजकन्यकाः सबाष्पकण्ठस्खलितैः पदैः अरोदयत् ।

त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत ।
क्व नीलकण्ठ व्रजसीत्यलक्ष्यवागसत्यकण्ठार्पितबाहुबन्धना ॥ ५७ ॥

CONSTRUE : त्रिभागशेषासु निशासु च क्षणं नेत्रे निमील्य सहसा (हे) नीलकण्ठ, क्व व्रजसि इति अलक्ष्यवाक् असत्यकण्ठार्पितबाहुबन्धना (इयं) व्यबुध्यत ।

सदा[1] बुधैः सर्वगतस्त्वमुच्यसे न वेत्सि भावस्थमिमं कथं जनम् ।
इति स्वहस्तोल्लिखितश्च मुग्धया रहस्युपालभ्यत चन्द्रशेखरः ॥५८॥

CONSTRUE : त्वं बुधैः सदा सर्वगतः उच्यसे, भावस्थम् इमं जनं कथं न वेत्सि ? इति मुग्धया स्वहस्तोल्लिखितः चन्द्रशेखरः रहसि उपालभ्यत च ।

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55 :—Since then the young maiden, with love(-agony) rising up [and] with [her] curly hair dusty owing to the mark of the sandal paste on the forehead, did not secure relief even for a single moment (*jātu*) at [her] father's house even on slabs of stone [formed] of heaps of snow.

56 :—While the exploits of the Pināka-bearer were being sung, she with words faltering in [her] throat choked with tears, caused many a time to weep, the young Kinnara princesses, [her] companions in singing in the forest-regions.

57 :—And during nights whose third part was remaining [to be passed], she, having closed [her] eyes for a moment, used to awaken suddenly with [that is, uttering the words] '[O] Nīlakaṇṭha ! where are you going ?'—[she] whose words were directed to no one present [or, to an absent target] [and] whose tie of the arms was thrown round a non-existing neck.

58 :—And with [the words] ' you are declared by the wise to be always all-pervading ; how do you not know this person

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१ यदा

यदा च तस्याधिगमे जगत्पतेरपश्यदन्यं न विधिं विचिन्वती ।
तदा सहास्माभिरनुज्ञया गुरोरियं प्रपन्ना तपसे तपोवनम् ॥ ५९ ॥

CONSTRUE : यदा च विचिन्वती इयं तस्य जगत्पतेः अधिगमे अन्यं विधिं न अपश्येत्, तदा गुरोः अनुज्ञया अस्माभिः सह तपसे तपोवनं प्रपन्ना ।

द्रुमेषु सख्या कृतजन्मसु स्वयं फलं तपःसाक्षिषु दृष्टमेष्वपि[1] ।
न च प्ररोहाभिमुखोऽपि दृश्यते मनोरथोऽस्याः शशिमौलिसंश्रयः ॥ ६० ॥

CONSTRUE : सख्या स्वयं कृतजन्मसु तपःसाक्षिषु एषु द्रुमेषु अपि फलं दृष्टम्; अस्याः शशिमौलिसंश्रयः मनोरथः प्ररोहाभिमुखः अपि न च दृश्यते ।

न वेद्मि स प्रार्थितदुर्लभः कदा सखीभिरस्रोत्तरमीक्षितामिमाम्[2] ।
तपःकृशामभ्युपपत्स्यते[3] सखीं वृषेव सीतां तदवग्रहक्षताम् ॥ ६१ ॥

CONSTRUE : प्रार्थितदुर्लभः सः तपःकृशां सखीभिः अस्रोत्तरम् ईक्षिताम् इमां सखीम् तदवग्रहक्षतां सीतां वृषा इव कदा अभ्युपपत्स्यते न वेद्मि ।

[that is, me] entertaining affection for you ?' was chided by the simple one in private, the God with the moon-crest drawn [in picture] with her own hand.

59 :—And when, for securing that Lord of the world, she did not see any other way [though] searching [for it], she, with the permission of [her] father, took to the penance-grove along with us, for penance.

60 :—On these trees even, planted [lit. given birth to] by [our] friend herself, and the witnesses of [her] penance, has been seen fruit ; but her desire having for [its] resort [that is, referring to] the God with the moon on [his] head, does not even appear to be ready for [that is, to put forth] a shoot.

61 :—I do not know when he, who is difficult to be secured though sought after, would favour this [our] friend, emaciated owing to penance [and hence] looked at by [her] friends mainly through tears, as Indra [the giver of rain] favours a ground that is tilled [or ploughed], wounded [that is, rendered incapable] owing to the drought caused by him.

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१ बद्द्रुमे २ स्त्रमन्तर ३ अभ्यवपत्स्यते

अगूढसद्भावमितीङ्गितज्ञया निवेदितो नैष्ठिकसुन्दरस्तया ।
अयीदमेवं परिहास इत्युमामपृच्छदव्यञ्जितहर्षलक्षणः ॥ ६२ ॥

CONSTRUE : इङ्गितज्ञया तया इति अगूढसद्भावं निवेदितः नैष्ठिकसुन्दरः अव्यञ्जितहर्षलक्षणः अयि इदम् एवम् (उत) परिहासः इति उमाम् अपृच्छत् ।

अथाग्रहस्ते मुकुलीकृताङ्गुलौ समर्पयन्ती स्फटिकाक्षमालिकाम् ।
कथंचिदद्रेस्तनया मिताक्षरं चिरव्यवस्थापितवागभाषत ॥ ६३ ॥

CONSTRUE : अथ मुकुलीकृताङ्गुलौ अग्रहस्ते स्फटिकाक्षमालिकां समर्पयन्ती अद्रेः तनया चिरव्यवस्थापितवाक् कथंचित् मिताक्षरम् अभाषत ।

यथा श्रुतं वेदविदां वर त्वया जनोऽयमुच्चैःपदलङ्घनोत्सुकः ।
तपः किलेदं तदवाप्तिसाधनं मनोरथानामगतिर्न विद्यते ॥ ६४ ॥

CONSTRUE : (हे) वेदविदां वर, त्वया यथा श्रुतं (तथा) अयं जनः उच्चैःपदलङ्घनोत्सुकः ; इदं तपः तदवाप्तिसाधनं किल, मनोरथानाम् अगतिः न विद्यते ।

अथाह वर्णी विदितो महेश्वरस्तदर्थिनी त्वं पुनरेव[1] वर्तसे ।
अमङ्गलाभ्यासरतिं विचिन्त्य तं तवानुवृत्तिं न च कर्तुमुत्सहे ॥६५॥

CONSTRUE : अथ वर्णी आह, महेश्वरः (मम) विदितः, त्वं पुनः तदर्थिनी एव वर्तसे ; अमङ्गलाभ्यासरतिं तं विचिन्त्य तव अनुवृत्तिं कर्तुं न च उत्सहे ।

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62 :—Thus addressed in a manner in which the real state (*sadbhāvaḥ*) was not concealed by her who knew the meaning of the gestures [of Pārvatī], the handsome life-long Brahmacārin, not manifesting [any] signs of joy, asked Umā 'O dear one, [is] that so, [or is it] a joke?'

63 :—Then placing the crystal rosary of beads in [her] fore-hand, the fingers of which had been formed into a bud, the daughter of the mountain, who arranged her speech for a long time [in her mind] spoke with great difficulty in measured words [thus]—

64 :—[O] you best of those who know the Vedas, as you have heard, this person [is] anxious to reach the exalted position [of being the spouse of the Highest God]; this penance is reported to be the means of securing it; nothing is inaccessible to [one's] desires.

65 :—Then said the Brahmacārin:—Maheśvara is known to me; you again are quite desirous of having him; but consider-

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१ पुर एव

अवस्तुनिर्बन्धपरे कथं नु ते करोऽयमामुक्तविवाहकौतुकः ।
करेण शम्भोर्वलयीकृताहिना सहिष्यते तत्प्रथमावलम्बनम् ॥ ६६ ॥

CONSTRUE : (हे) अवस्तुनिर्बन्धपरे, आमुक्तविवाहकौतुकः अयं ते करः वलयीकृताहिना शम्भोः करेण तत्प्रथमावलम्बनं कथं नु सहिष्यते ।

त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः ।
वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च ॥ ६७ ॥[1]

CONSTRUE : त्वम् एव तावत् स्वयं परिचिन्तय, यदि कलहंसलक्षणं वधूदुकूलं शोणितबिन्दुवर्षि गजाजिनं च एते कदाचित् योगम् अर्हतः ।

चतुष्कपुष्पप्रकरावकीर्णयोः परोऽपि को नाम तवानुमन्यते ।
अलक्तकाङ्कानि पदानि पादयोर्विकीर्णकेशासु परेतभूमिषु ॥ ६८ ॥

CONSTRUE : तव चतुष्कपुष्पप्रकरावकीर्णयोः पादयोः अलक्तकाङ्कानि पदानि कः नाम परः अपि विकीर्णकेशासु परेतभूमिषु अनुमन्यते ।

अयुक्तरूपं किमतःपरं वद त्रिनेत्रवक्षःसुलभं तवापि यत् ।
स्तनद्वयेऽस्मिन्हरिचन्दनास्पदे पदं चिताभस्मरजः करिष्यति ॥ ६९ ॥

CONSTRUE : यत् तव अपि हरिचन्दनास्पदे अस्मिन् स्तनद्वये त्रिनेत्रवक्षःसुलभं चिताभस्मरजः पदं करिष्यति, अतः परम् अयुक्तरूपं किम्, वद ।

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ing him possessed of a passion for inauspicious course of conduct, I do not dare to follow you [that is, to encourage you in your undertaking].

66 :—[O] you intent on persistence for [securing] a worthless object, how possibly could this hand of yours which has the marriage-string tied [round it], suffer the first taking of it by Śiva's hand which has the serpents encircling [it] ?

67 :—Just do consider you yourself, whether these two could ever deserve [or, suffer] union [with each other]—the bride's silken garment marked with [figures of] swans [drawn on it] and the elephant-skin dripping forth drops of blood !

68 :—What stranger even, for the matter of that, would agree to your foot-prints marked with the Alaktaka-dye, of the feet moving to and fro on the mass of flowers in the [marriage] quadrangle, [to be placed] on the regions of the dead, with hair scattered about ?

69 :—Say, what further unseemly [thing] than this [can there be] that on this pair of breasts, a [fit] abode for the

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१ क च हंसलक्षणं क चाजिनं शोणितबिन्दुवर्षि तत् ।

इयं च तेऽन्या पुरतो विडम्बना यदूढया वारणराजहार्यया ।
विलोक्य वृद्धोक्षमधिष्ठितं त्वया महाजनः स्मेरमुखो भविष्यति ॥७०॥

CONSTRUE : इयं च ते पुरतः अन्या विडम्बना यत् ऊढया वारणराजहार्यया त्वया अधिष्ठितं वृद्धोक्षं विलोक्य महाजनः स्मेरमुखः भविष्यति ।

द्वयं गतं संप्रति शोचनीयतां समागमप्रार्थनया कपालिनः ।
कला च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ॥७१॥

CONSTRUE : कपालिनः समागमप्रार्थनया संप्रति द्वयं शोचनीयतां गतम्; कलावतः कान्तिमती सा कला च, अस्य लोकस्य नेत्रकौमुदी त्वं च ।

वपुर्विरूपाक्षमलक्ष्यजन्मता दिगम्बरत्वेन निवेदितं वसु ।
वरेषु यद्बालमृगाक्षि मृग्यते तदस्ति किं व्यस्तमपि त्रिलोचने ॥७२॥

CONSTRUE : वपु: विरूपाक्षम्, अलक्ष्यजन्मता, दिगम्बरत्वेन वसु निवेदितम्; (हे) बालमृगाक्षि, वरेषु यत् मृग्यते तत् त्रिलोचने व्यस्तम् अपि अस्ति किम् ।

Haricandana, even of you [who are so beautiful], the dust of ashes of the funeral pyre, easy to be obtained from the bosom of Śiva [the three-eyed God], would make [its] abode ?

70 :—And this again would be another [that is, extraordinary] ridicule in front of [that is, waiting for] you, that on seeing the old bull mounted by you married [to Śiva and] fit to be borne by a lordly elephant [or, the Airāvata], great folk [or, the gentry] would be possessed of smiling faces.

71 :—Two things have now become fit to be pitied by [their] earnest desire for union with the God possessed of [that is, wearing] skulls,—that famous (*sā*) resplendent digit of the moon, and you, the moon-light to the eyes of this world.

72 :—[His] body [is] possessed of deformed eyes; [his] descent [is] unknown; [his] wealth is indicated by [his] being possessed of the quarters as [his] garment; [O] you possessed of eyes similar to those of a young deer, does even a single thing out of what is searched for in the case of bridegrooms, exist in the [case of the] three-eyed one ?

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१ भार्यया २ पिनाकिनः ३ कलात्मनस्त्व

निवर्तयास्मादसदीप्सितान्मनः क्व तद्विधस्त्वं क्व च पुण्यलक्षणा ।
अपेक्ष्यते साधुजनेन वैदिकी श्मशानशूलस्य न यूपसत्क्रिया ॥ ७३ ॥

CONSTRUE : अस्मात् असदीप्सितात् मनः निवर्तय, तद्विधः क्व, पुण्यलक्षणा त्वं च क्व, साधुजनेन श्मशानशूलस्य वैदिकी यूपसत्क्रिया न अपेक्ष्यते ।

इति द्विजातौ प्रतिकूलवादिनि प्रवेपमानाधरलक्ष्यकोपया ।
विकुञ्चितभ्रूलतमाहिते तया विलोचने तिर्यगुपान्तलोहिते ॥ ७४ ॥

CONSTRUE : इति प्रतिकूलवादिनि द्विजातौ (सति) प्रवेपमानाधरलक्ष्यकोपया तया उपान्तलोहिते विलोचने विकुञ्चितभ्रूलतं तिर्यक् आहिते ।

उवाच चैनं परमार्थतो हरं न वेत्सि नूनं यत एवमात्थ माम् ।
अलोकसामान्यमचिन्त्यहेतुकं द्विषन्ति मन्दाश्चरितं महात्मनाम् ॥ ७५ ॥

CONSTRUE : एनम् उवाच च नूनं त्वं परमार्थतः हरं न वेत्सि यतः माम् एवम् आत्थ; मन्दाः महात्मनाम् अलोकसामान्यम् अचिन्त्यहेतुकं चरितं द्विषन्ति ।

विपत्प्रतीकारपरेण मङ्गलं निषेव्यते भूतिसमुत्सुकेन वा ।
जगच्छरण्यस्य निराशिषः सतः किमेभिराशोपहतात्मवृत्तिभिः ॥ ७६ ॥

CONSTRUE : विपत्प्रतीकारपरेण भूतिसमुत्सुकेन वा मङ्गलं निषेव्यते; जगच्छरण्यस्य निराशिषः सतः आशोपहतात्मवृत्तिभिः एभिः (मङ्गलैः) किम् ।

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73 :—Turn away [your] mind from this unbecoming desire; where [is] he of that nature, and where [are] you possessed of auspicious signs? By the good people is not expected of an iron-stake in the cemetery, the honour due to a sacrificial post according to Vedic rites.

74 :—When the twice-born one had talked thus adversely, by her, whose anger could be detected from the quivering lower lip, were cast askance [her] eyes red at the corners, in a manner in which the creeper-like eye-brows were contracted.

75 :—And [she thus] addressed him—Surely you do not know Hara aright, inasmuch as you talk to me thus. Block-heads find fault with the course of conduct of the magnanimous, which is not common with [that of the ordinary people in the] world, [and] the purposo for which can not [easily] be divined.

76 :—Auspicious things are resorted to by one [who is] intent on warding off adversity or [who is] very eager for [that

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१ निकुञ्चित २ किमाभिः

अकिंचनः सन्प्रभवः स सम्पदां त्रिलोकनाथः पितृसद्मगोचरः ।
स भीमरूपः शिव इत्युदीर्यते न सन्ति याथार्थ्यविदः पिनाकिनः ॥७७॥

CONSTRUE : सः अकिंचनः सन् संपदां प्रभवः, पितृसद्मगोचरः (सन्) त्रिलोकनाथः, भीमरूपः सः शिवः इति उदीर्यते ; पिनाकिनः याथार्थ्यविदः न सन्ति ।

विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा ।
कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः ॥ ७८ ॥

CONSTRUE : विश्वमूर्तेः वपुः विभूषणोद्भासि पिनद्धभोगि वा, गजाजिनालम्बि दुकूलधारि वा कपालि वा अथवा इन्दुशेखरं स्यात्, न अवधार्यते ।

तदङ्गसंसर्गमवाप्य कल्पते ध्रुवं चिताभस्मरजो[1] विशुद्धये ।
तथाहि[2] नृत्याभिनयक्रियाच्युतं विलिप्यते[3] मौलिभिरम्बरौ-
कसाम् ॥ ७९ ॥

CONSTRUE : तदङ्गसंसर्गम् अवाप्य चिताभस्मरजः ध्रुवं विशुद्धये कल्पते, तथाहि, नृत्याभिनयक्रियाच्युतं (तत्) अम्बरौकसां मौलिभिः विलिप्यते ।

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is, to secure] prosperity ; what has he, [who is] the refuge of the world [and] without any desires, to do with these [auspicious things] which overpower the functions of the mind by [creating] desires ?

77 :—Possessed of no wealth, he [is] the source of all prosperity ; Lord of the three worlds, [he] is to be seen [living] in the cemetery ; possessed of a terrible form, he is declared to be beneficent [or, gentle] ; there are none who have known the Pināka-holder as he really is.

78 :—Resplendent with ornaments or possessed of serpents tied about, clinging to the elephant-hide or wearing the silken garments, possessed of the skulls or the moon as [its] crest,—the body of him whose form [is] the universe, can not be ascertained [to be possessed of a particular shape].

79 :—Surely [even] the particles of the ashes of the funeral pyre, having secured contact with his body are meant for purification ; thus [they] dropped down in the acts of gesticulation at the time of dancing, are borne on the heads of the dwellers in heaven.

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१ रजोऽपि २ तथा च ३ विलुप्यते

असंपदस्तस्य वृषेण गच्छतः प्रभिन्नदिग्वारणवाहनो वृषा ।
करोति पादावुपगम्य[1] मौलिना विनिद्रमन्दाररजोरुणाङ्गुली ॥ ८० ॥

CONSTRUE : प्रभिन्नदिग्वारणवाहनः वृषा असंपदः वृषेण गच्छतः तस्य पादौ मौलिना उपगम्य विनिद्रमन्दाररजोऽरुणाङ्गुली करोति ।

विवक्षता दोषमपि च्युतात्मना त्वयैकमीशं प्रति साधु भाषितम् ।
यमामनन्त्यात्मभुवोऽपि कारणं कथं स लक्ष्यप्रभवो भविष्यति ॥८१॥

CONSTRUE : दोषं विवक्षता अपि च्युतात्मना त्वया ईशं प्रति एकं साधु भाषितम्; यम् आत्मभुवः अपि कारणम् आमनन्ति सः कथं लक्ष्यप्रभवः भविष्यति ।

अलं विवादेन यथा श्रुतस्त्वया तथाविधस्तावदशेषमस्तु सः ।
ममात्र भावैकरसं मनः स्थितं[2] न कामवृत्तिर्वचनीयमीक्षते ॥ ८२ ॥

CONSTRUE : विवादेन अलम्, त्वया यथा श्रुतः सः अशेषं तथाविधः तावत् अस्तु ; मम भावैकरसं मनः अत्र स्थितम् ; न कामवृत्तिः वचनीयम् ईक्षते ।

निवार्यतामालि किमप्ययं[3] बटुः पुनर्विवक्षुः स्फुरितोत्तराधरः ।
न केवलं यो महतोऽपभाषते शृणोति तस्मादपि यः स पापभाक् ॥८३॥

CONSTRUE : (हे) आलि, स्फुरितोत्तराधरः पुनः किम् अपि विवक्षुः अयं बटुः निवार्यताम् ; न केवलं यः महतः अपभाषते तस्मात् यः शृणोति सः अपि पापभाक् ।

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80 :—Of him, possessed of no wealth [and] moving on [his] bull, Indra, with the intoxicated (*prabhinna*) quarter-elephant as [his] vehicle, having reached the feet [that is, having humbly saluted him] with his head, makes [them] possessed of toes reddish with the pollen of full-blown [lit. free from sleep] Mandāra flowers.

81 :—By you, of depraved mind, desirous of speaking out only the faults, has been spoken of well, one thing with reference to the Lord. How can [or, will] he, whom they declare to be the source of even the self-existing [Brahmadeva], be one whose origin can be known [or, pointed out] ?

82 :—Enough of [this] wrangling ; let him be, for the matter of that (*tāvat*), completely as you have heard him [to be]. My mind possessed of the only sentiment of love, has been [firmly] set on him ; conduct prompted by love does not care for censure.

83 :—[O] friend, stop this [braggart] boy [who] with [his] lower lip throbbing a great deal [seems] desirous of saying something or other again ; not only he who abuses the great, but also he who hears from the same, [is] a partaker of sin.

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१ उपनम्य २ स्थिरम् ३ असौ

इतो गमिष्याम्यथवेति वादिनी चचाल सा च[1] स्तनभिन्नवल्कला ।
स्वरूपमास्थाय च तां कृतस्मितः समाललम्बे वृषराजकेतनः ॥८४॥

CONSTRUE : अथवा इतः गमिष्यामि इति वादिनी सा स्तनभिन्नवल्कला चचाल च स्वरूपम् आस्थाय कृतस्मितः वृषराजकेतनः तां समाललम्बे च ।

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि
र्निक्षेपणाय[2] पदमुद्धृतमुद्वहन्ती ॥
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥ ८५ ॥

CONSTRUE : तं वीक्ष्य वेपथुमती सरसाङ्गयष्टिः निक्षेपणाय उद्धृतं पदम् उद्वहन्ती शैलाधिराजतनया मार्गाचलव्यतिकराकुलिता सिन्धुः इव न ययौ न तस्थौ ।

अद्यप्रभृत्यवनताङ्गि[3] तवास्मि दासः
क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ ।
अह्नाय सा नियमजं क्लममुत्ससर्ज
क्लेशः फलेन हि पुनर्नवतां विधत्ते[4] ॥ ८६ ॥

CONSTRUE : (हे) अवनताङ्गि, अद्यप्रभृति [अहं] तव तपोभिः क्रीतः दासः अस्मि इति चन्द्रमौलौ वादिनि (सति) सा नियमजं क्लमम् अह्नाय उत्ससर्ज ; क्लेशः हि फलेन पुनः नवतां विधत्ते ।

इति महाकविश्रीकालिदासकृतौ कुमारसंभवे महाकाव्ये तपःफलोदयो नाम पञ्चमः सर्गः ।

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84 :—The moment she, with the bark-garment dislocated from [her] breasts [owing to great hurry or excitement], moved on, saying 'or, I shall go away from hence,' the God whose sign is the lordly bull [that is, Śiva], having assumed his natural form, with a smile, held her up.

85 :—On beholding him, the daughter of the supreme lord of mountains, all trembling, with her slim [or, beautiful] body full of perspiration [and] possessing a foot raised up for placing [it] on the ground, neither moved forth nor stayed on [in the same place], like a river bewildered by the obstacle of a mountain in the course.

86 :—' From to-day, [O] you possessed of a beautiful [lit. stooping] body, I am your slave bought by [your] austerities'—as the moon-crested one spoke thus, she immediately (*ahnāya*) bid adieu to the fatigue due to [her observance of the] vows ; for fatigue brings on freshness again by [its] fruit [being secured].

Here ends the Fifth Canto, entitled 'The Rise of the Penance-fruit' in the great poem Kumārasambhava [The Birth of Kumāra], the composition of the great poet, the venerable Kālidāsa.

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१ बाला २ निक्षेप एव ३ अनवमाङ्गि ४ पिधत्ते

NOTES

CANTO I

[1-17 Description of the Himālaya mountain possessed of a divine nature. The Himālaya has innumerable jewels, minerals, Bhūrja trees, mighty herbs glowing at night, habitable caves etc. and is thus fittingly called the king of mountains. 18-20 Himālaya marries Menā, and Maināka is born of the pair. 21-24 Menā conceives for the second time and Satī is reborn as a daughter to Himālaya. 25-30 Satī was named Pārvatī who came to be called Umā afterwards. 31-49 Description of Pārvatī's youthful beauty. 50 Nārada predicts that Pārvatī would be the wife of Śiva. 51-60 Śiva has been practising penance after renouncing the world ever since Satī had immolated herself on the pyre; Himālaya requests Siva to allow Pārvatī to be in attendance upon him. Śiva agrees to that and Pārvatī serves him by keeping ready all materials required for the daily sacrificial rites].

Stanza 1—A Mahākāvya should begin, according to Daṇḍin with a blessing or salutation or some reference to the plot itself (आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्।). The poet by referring to Himālaya, the father of Pārvatī, the Heroine of the poem, has amply satisfied the last alternative viz. वस्तुनिर्देश. According to some, by *vastunirdeśa* we are to understand a reference to the Hero only, as for instance, the *Hayagrīvavadha* begins with आसीत् दैत्यो हयग्रीवः...The commentator Aruṇagirinātha remarks हिमवांश्चात्र प्रबन्धे पताकानायकः. It is a convention of Sanskrit writers to begin their works with a salutation or benediction. A drama, for instance, always commences with the Nāndī. A Mahākāvya that begins with *vastunirdeśa*, has apparently no scope for a proper Maṅgala, hence commentators are in such cases at great pains to discover some sort of Maṅgala which is credited with the power of removing all obstacles in the way of the completion of the work undertaken. Thus

Arunagiri remarks इह तु हिमवत्कीर्तनान्मङ्गलमप्याचरितमेव. The word Devatātmā also shows that it is the deity presiding over the mountain, that is praised here. In those cases, where by no stretch of meaning, a Mangala can be found, commentators content themselves by remarking that the Mangala is not directly expressed there, but the poet has recourse to it in his mind! Annambhatta in his *Dīpikā* on the *Tarkasaṁgraha*, thus remarks about the desirability of a Mangala, ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति। मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेन्न। कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभावः। किरणावल्यादौ तु ग्रन्थाद्बहिरेव मङ्गलं कृतमतो न व्यभिचारः। ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेन्न। शिष्टाचारानुमितिश्रुतेरेव प्रमाणत्वात्। समाप्तिकामो मङ्गलमाचरेत् इति श्रुतेः। Vide also Patañjali's *Mahābhāṣya*, माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं वृद्धिशब्दमादितः प्रयुङ्क्ते। मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च वृद्धियुक्ता यथा स्युरिति। हिमालयः (lit. the abode of snow) is one of the Varṣa-parvatas (हिमवान् हेमकूटश्च निषधश्चास्य दक्षिणे। नीलः श्वेतश्च शृङ्गी च उत्तरे वर्षपर्वताः॥ *Viṣṇu Purāṇa* II. 2. 10) and is the northern boundary of Bhāratavarṣa (उत्तरं यत् समुद्रस्य हिमाद्रेश्चैव दक्षिणम्। वर्षं तद्भारतं नाम भारती यत्र संततिः॥ *ibid* III. 3. 1.) The expression देवतात्मा is put in to justify the subsequent description of the mountain as having married Menā and brought forth progeny etc. By Himālaya, therefore, we are not to understand the inanimate mountain, but the deity presiding over it. उत्तरस्यां दिशि is a statement of fact. It is also used to show that Himālaya was a god, as the abode of the gods is said to be in the north, while that of the demons is in the south. In V. 45, the poet calls the region of the Himālaya as a Devabhūmiḥ (पितुः प्रदेशास्तव देवभूमयः।). नगानाम् अधिराजः (अधिकः राजा the supreme Lord). The Himālaya is the loftiest mountain in the world and is but second in importance to the Meru mountain. वगाह्य is the same thing as अवगाह्य (Gerund of गाह् with अव) the अ of अव and अपि, being optionally dropped, according to the Sūtra वष्टिभागुरि etc. Thus we have both पिनद्ध and अपिनद्ध. वगाह्य having plunged into, that is, stretching as far as. This feature, viz. stretching forth as far as the Eastern and Western ocean, does not seem to be a peculiarity of the Himālaya alone. In the *Brahmāṇḍa Purāṇa* कैलासो हिमवांश्चैव दक्षिणे वर्षपर्वतौ। पूर्वपश्चिमगावेतावर्णवान्तरुपस्थितौ॥ the Kailāsa also is described as being possessed

of the same characteristic. In *Śāk.* VII. Kālidāsa speaks of the Hemakūṭa mountain in the same manner (राजा–मातले कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी...सानुमानालोक्यते । मातलिः—आयुष्मन्, एष खलु हेमकूटो नाम...।।). मानदण्ड :—a rod for measuring (मानस्य दण्डः) or a rod which is a measure (मीयते अनेन इति मानम् तच्चासौ दण्डश्च). In order to measure small objects, a small measure, like 'a foot,' would do ; but the earth is so vast that to measure it, one would require a great mountain like the Himālaya. But according to this interpretation, the vast size of the earth and not of the Himālaya, would be mainly emphasised. The passage may, therefore, be explained in another way. The Himālaya as it were measures the whole of the Earth from the East to the West. The two boundaries of the mountain are also the two boundaries of the Earth. This explanation is obviously not correct geographically as the Himālaya cannot really be said to be touching the Eastern ocean (the Bay of Bengal) or the Western ocean (the Arabian sea) either. मानदण्डः seems also to have been used to suggest the meaning 'vanquishing the pride'.(with a pun on *māna*). The Himālaya, owing to its vast size has as it were vanquished the pride of the Earth for being so vast. The following sixteen verses describe in detail the Himālaya. The *Matsya Purāṇa* (117th Adhyāya) also gives a detailed description of the same, which also contains certain characteristics described by the poet. This verse is quoted in the *Kāvyālaṁkārasūtravṛtti* as an illustration of the figure of speech Śleṣa, and of Avaiṣamya. The *Alaṁkāracūḍāmaṇi* quotes it in connection with Ślesa and Uttara. The *Alaṁkārasūtra* and *Kāvyālaṁkāra-ṭippaṇa* quote it as a case of उपमाभासो वा उत्प्रेक्षाभासो वा. The *Vyaktiviveka* also quotes it.

Stanza 2—The story of King Pṛthu and the milking of the earth-cow by him is referred to in the *Viṣṇu* (I. 13), *Matsya* (10), *Padma* (I. 27), *Vāyu* (62) and *Bhāgavata* Purāṇas, and also in the *Śāntiparvan* and *Harivaṁśa.* The story is briefly as follows :—King Vena who was extremely wicked and irreligious, was killed by the sages who by churning down his body produced a very handsome person, Pṛthu who became king after Vena. The Earth, being afraid of him who was angry to see all Dharma lost in the world, began to run away

from him, assuming the form of a cow. Pṛthu followed her, armed with a bow and overtaking her asked her to fulfil the desired objects of the people. The Earth consented to that and Pṛthu milked of her, with Svāyambhuva Manu as the calf, milk which then was transformed into corn etc. Others also followed Pṛthu's example, each class selecting a milker and a calf out of its constituents. The mountains selected Meru as the milker and Himālaya as the calf. Read—...सुनीथा नाम तस्यास्तु वेनो नाम सुतः पुरा । अधर्मनिरतश्चासीद्बलवान्वसुधाधिपः ॥ ...शापेन मारयित्वैनमराजकभयार्दिताः ॥ मन्मथुर्ब्राह्मणास्तस्य बलाद्देहमकल्मषाः ॥ ...तत्कायान्मथ्यमानात्तु निपेतुर्म्लेच्छजातयः ॥ पितुरंशस्य चांशेन धार्मिको धर्मचारिणः ॥ उत्पन्नो दक्षिणाद्धस्तात्सधनुः सशरो गदी । दिव्यतेजोमयवपुः सरत्नकवचाङ्गदः ॥ पृथोरेवाभवद्यत्नात्ततः पृथुरजायत । ...निःस्वाध्यायवषट्कारं निर्धर्मं वीक्ष्य भूतलम् ॥ दग्धुमेवोद्यतः कोपाच्छरेणामितविक्रमः । ततो गोरूपमास्थाय भूः पलायितुमुद्यता ॥ पृष्ठतोऽनुगतस्तस्याः पृथुर्दीप्तशरासनः । ततः स्थित्वैकदेशे तु किं करोमीति चाब्रवीत् ॥ पृथुरप्यवदद्वाक्यमीप्सितं देहि सुव्रते । सर्वस्य जगतः शीघ्रं स्थावरस्य चरस्य च ॥ तथैव साब्रवीद्भूमिर्दुदोह स नराधिपः । स्वके पाणौ पृथुर्वत्सं कृत्वा स्वायंभुवं मनुम् ॥ तदन्नमभवच्छुद्धं प्रजा जीवन्ति येन वै ॥ ...गिरिभिर्वसुधा दुग्धा रत्नानि विविधानि च । औषधानि च दिव्यानि दोग्धा मेरुर्महाचलः । वत्सोऽभूद्धिमवांस्तत्र पात्रं शैलमयं पुनः ॥ (*Matsya Purāṇa* 10). The same passage mentions the Gods, Sages, Pitṛs, Nāgas, Asuras, Yakṣas, Pretas, Gandharvas, and Vṛkṣas, as having milked the earth, with suitable milkers and calves. It is well-known that a cow would give milk properly only when she has her favourite calf by her side. The calf also sucks the milk first and then the milker gets his share. By describing the Himālaya as the calf, the poet suggests that the Himālaya is the best of mountains and that he possesses the best of the treasures yielded by the earth to the mountains. मेरौ स्थिते is loc. abs. construction. भास्वन्ति (भास्वतीः) may be construed with महौषधीः also, meaning 'luminous'. रत्नानि gems. रत्नम् is also used to denote the best of a species (जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते). पृथुना उपदिष्टाम्–Mallinātha explains उपदिष्टाम् as ईदृक्तया प्रदर्शितां धरित्रीम्, गोरूपधरामिति शेषः । उपदिष्टाम् rather means 'instructed' or 'admonished'. The Earth agreed to be milked when Pṛthu asked her to do so. दुह् is one of those roots which take two accusatives; here we have धरित्रीम् and रत्नानि, the two objects of दुदुहुः. The *Sāhitya* quotes this verse with the remark, तच्छब्दस्य प्रक्रान्तप्रसिद्धानुभूतार्थत्वे यच्छब्दस्यार्थत्वम् । The verse is quoted in *Dhvanyālokalocanā* also.

Stanza 3—Himālaya was possessed of innumerable excellent objects of every kind (उमाख्यस्य कन्यारत्नस्य, वैदूर्यादीनां मणिरत्नानां देवदारुप्रभृतीनां वृक्षरत्नानां मृतसंजीवनीप्रभृतीनाम् औषधरत्नानां गङ्गादीनां सरिद्रत्नानां सोमलताप्रभृतीनां यज्ञद्रव्यरत्नानां च प्रभवः—Nārāyaṇa). There was however, one blemish about him, viz. the excessive snow, as his very name connoted. The poet says that this one blemish did not take away from the loveliness of the mountain as the blemish was more than counterbalanced by the host of virtues possessed by him, just as the spots on the moon do not detract from the beauty of the rays of the moon. The moon's rays are extremely cool and pleasing. This their characteristic is not in any way disturbed by the fact that the orb of the moon has spots upon it. In *Śāk.* I (मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति। ...) the poet seems to suggest that the stain on the moon's orb is as it were an ornament or decoration, rather than an ugly feature. The following verse gives the various poetic conceits about the spots on the moon,–अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे। इन्दोर्यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे॥ The idea in the second line is not accepted by all. Cf. अमितगुणोऽपि पदार्थो दोषेणैकेन निन्दितो भवति। निखिलरसायनराजो गन्धेनोग्रेण लशुन इव॥ (*Rasagaṅgādhara* p. 213) This verse is quoted as an illustration of उदाहरण in the *Rasagaṅgādhara*, and in the *Alaṁkārasarvasva* as an illustration of अर्थान्तरन्यास. It is also quoted in *Kuvalayānanda* and *Alaṁkārakaustubha* as an instance of the figure of speech, विकस्वर.

Stanza 4—धातुमत्ता—धातुसंपद्, plenty of minerals used for decoration purposes. The celestial nymphs used the minerals for decorating their hands, feet etc. Himālaya thus provided materials for the toilet of the Apsarases. As the red colour of the mineral was also reflected in the clouds on the peaks, they on account of the red tinge thus imparted to them, appeared like the clouds at the time of the twilight when the sun's rays also impart a similar reddish hue to them As this phenomenon of the red clouds was noticed throughout the day on the peaks, the धातुमत्ता is said to be an अकालसन्ध्या. The expressions अप्सरो...संपादयित्रीं and बलाहक...रागाम् are to be construed with both धातुमत्ता and सन्ध्या. The twilight (of the evening) also accomplishes the toilet of the Apsarases, as when evening sets

in, the celestial nymphs begin to decorate their bodies, with a view to appear to advantage, before they start for the rendezvous to meet their lovers. The धातुमत्ता accomplishes the toilet by furnishing the nymphs with the necessary colouring materials. Both धातुमत्ता and सन्ध्या impart a reddish hue to the clouds. Mallinātha remarks अप्सरसः सन्ध्याभ्रमेण प्रसाधनाय त्वरयन्तीति भावः। According to him, the propriety of धातुमत्ता is that the ladies mistake the reddish hue of the clouds caused by the minerals for that caused by the twilight. This meaning would be appropriate if the poet wished to describe an *occasional* phenomenon on the mountain. It appears however that such is not the intention of the poet who merely wants to describe the richness of minerals on the mountain, which would produce such a phenomenon for all time. अप्सरसां विभ्रममण्डनानि, अप्सरस्s are the celestial damsels whom Indra uses chiefly for alluring sages who practise rigorous penance. They are so called because they are born of water, अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः। उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥ The *Nirukta* (V. 13) thus derives the word, अप्सरा अप्सारिण्यपि वा अप्स इति रूपनाम...तद्राभवति रूपवती तदनयात्तमिति वा तदस्यै दत्तमिति वा। अप्सरस् is generally used in the plural though the singular is also occasionally met with. विभ्रममण्डनम्—amorous decoration. Mallinātha gives an alternative explanation (विभ्रमस्त्वरयाकाले भूषास्थानविपर्ययः। *Daśarūpa*) for विभ्रम and takes it to mean 'the misplacement due to hurry.' As a matter of fact, according to the *Daśarūpa* विभ्रमः would mean 'misplacement of ornaments due to hurry' so that the word मण्डन in विभ्रममण्डन would be superfluous. Even if we take विभ्रम to mean विपरीतन्यास only, the expression अप्सरोविभ्रम...would not be appropriate with धातुमत्ता, (as there is no reason why the richness in minerals on the peaks should cause a misplacement of ornaments on the part of the nymphs,) or with सन्ध्या either (as there could not have been this विभ्रम every evening). The expression would fit in only with an अकालसन्ध्या (for, when the nymphs find that the evening has come all of a sudden, they would be naturally hurrying up to do their toilet and mistakes are likely to occur in the wearing of ornaments etc.). But the poet does not appear to impress upon the reader the resemblance of अकालसन्ध्या to धातुमत्ता, but that of सन्ध्या only, for the expression बलाहक...रागाम् has no special propriety with an अकाल-

सन्ध्या. बलाहकः is explained as वारीणां वाहकः (a cloud) and is an irregular formation from वारि and वाहक. बलाहकानां छेदेषु (अत्र छेद-शब्देन छिन्नं द्रव्यं लक्ष्यते । Nārāyaṇa) विभक्तः रागः (redness) यया ताम्. This verse is quoted in the *Kāvyapradīpa* and the *Kāvyaprakāśa*, to illustrate the fault निहतार्थत्व. Mammaṭa remarks, अत्र मत्ताशब्दः क्षीवार्थे निहतार्थः । The word मत्ता in धातुमत्ताम् is more generally known to mean 'intoxicated' and this meaning obscures the real meaning 'possession of' or 'richness in.' (अत्र मत्ताशब्दः पदैकदेशः क्षीवायाम् (उन्मत्तायां) सुप्रसिद्ध इति तेन (क्षीवार्थेन) मत्वर्थो निहन्यते (तिरोधीयते) *Bālabodhinī*).

Stanza 5—Siddhas are semi-divine beings like the Gandharvas, Vidyādharas etc. Siddhas are also supernatural beings possessed of the eight miraculous powers (सिद्धिs, अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥). As the poet describes in the succeeding verses, Vidyādharas, Kinnaras etc. who are semi-divine beings, the chances are that by सिद्धs we are to understand persons belonging to the same species. And again, Siddhas possessed of miraculous powers could have got rid of their trouble without moving from their places at all. The Himālaya has his peaks higher up than the region occupied by the clouds (see I.16. below). When the Siddhas were too much oppressed by the sun's heat on the peaks, they would go down to the table-land below and enjoy the shade of the clouds which could only move along the waist or the middle portion of the mountain. When again they would be troubled by the showers of rain from the clouds or by frost, they would go up to the peaks and bask there in the sun. The Himālaya, thus, unlike other mountains, provides against the evil effects of the excess of both heat and rain. As the clouds are described in this verse as reaching only the *Mekhalā* or the slopes of the mountain, we shall have to understand by the *Śikharas* in the last verse only the minor peaks and not the highest ones. आमेखलम्=मेखलापर्यन्तम्-मेखला is the girdle or the waist-band; with a reference to a mountain, it means 'the middle portion' or 'the slopes'. घनानां is to be construed with both छायाम् and वृष्टिभिः. अधो भागे ये सानवः (table-land) तान् गताम्. The reading अधःसानुगताः (to be construed with सिद्धाः)

is also a good one or perhaps better. आतपवन्ति = प्रशस्तातपयुक्तानि प्रशंसायां मतुप्, having a pleasant sunshine. The Trivandrum' edition reads this verse after the next one, पदं तुषार...etc.

Stanza 6—किरातs are mountaineers residing on the borders of the mountains, किरं पर्यन्तभूमिम् अतन्ति गच्छन्ति. Cf. पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतम्। *Rat.* II (According to Amara. किरात, शबर and पुलिन्द are म्लेच्छजातयः। A म्लेच्छ is thus described, गोमांसभक्षको यस्तु लोकबाह्यं च भाषते। सर्वाचारविहीनोऽसौ म्लेच्छ इत्यभिधीयते॥). They are described as being excellent hunters and archers. The Kirātas wanted to hunt the elephant-killing lions on the Himālaya On other mountains they could easily find out the track of the lions by merely following their bloody footprints. This was not possible on the Himālaya as the bloody foot-marks were washed away by the melting snow and so no trace of them was left. The Kirātas however were able to find out the desired track in another way. The lions had killed the elephants by pouncing upon their temples and tearing them off. The elephants are supposed to be carrying off gems in their temples. Some of the gems clung to the claws of the lions, and dropped down as the lions continued their journey. These gems dropped down at intervals furnished a clue for the Kirātas to the movements of the lions. Kirātas had come for hunting purposes, so they did not think of appropriating the gems for themselves, but valued them only in so far as they assisted them in finding out the track of the lions. The poet refers to the Himālaya as being the abode of the lions in *Raghu* (IV. 72)...गुहाशयानां सिंहानां परिवृत्यावलोकितम्॥ तुषारस्य (snow) स्रुतिभिः धौतं रक्तं यस्मिन् तत्. नखरन्ध्रेभ्यो मुक्तैः. The following verse gives the source of pearls—करीन्द्र (द्विपेन्द्र) जीमूतवराहशङ्खमत्स्याहिशुक्त्युद्भववेणुजानि। मुक्ताफलानि प्रथितानि लोके तेषां तु शुक्त्युद्भवमेव भूरि॥ विन्दन्ति is also a good reading, meaning 'find out'.

Stanza 7—The barks of the Bhūrja trees which abound on the Himālaya were used by the Vidyādhara damsels as paper to write their love-letters upon. The red mineral fluid served the purpose of ink. The Bhūrja barks were red like the spots on elephants. Mallinātha explains that the barks were red in those parts where the characters were inscribed

(रक्तवर्णाः लिखितभागेषु इति शेषः।). More probably, the idea is that the Bhūrja barks were pink in colour and thus resembled the spots on the elephants. कुञ्जरस्य बिन्दवः ते इव (or कुञ्जराः इव बिन्दुभिः) शोणाः. The elephants, at a particular age, have red spots appearing on their bodies. These spots are also called पद्मक. The Bhūrja barks correspond to the spots and redness is the common quality or the barks correspond to the bodies of the elephants, and the red mineral drops to the spots. अनङ्गलेखाः; love-letters. The Bhūrja barks could not be had elsewhere and could be used only by celestial ladies for writing letters upon. Ordinary women would use a Tālīpatra for the same purpose. In his *Vikram.* Kālidāsa makes Urvaśī write her love-letter on a Bhūrjapatra. विद्याधरs (विद्यायाः गुटिकाञ्जनादिविषयिण्याः धराः) are semi-divine beings (खड्गगुलिकाञ्जनादिविद्याधारिणः—Aruṇagirinātha). The *Alaṁkāracūḍāmaṇi* quotes this verse with the remark हिमवानेव भूर्जोत्पत्तिपदम् ।

Stanza 8—Kinnaras are the musicians of the gods (किंनरा अश्वमुखा देवगायना इति दाक्षिणावर्तः ।), कुत्सिताः नराः किंनराः, so called because they are partly human and partly horse. Some of them have the face of a horse, the rest of the body having a human form; others have a human face, with the rest of the body resembling that of a horse (अश्वमुखा अनश्वमुखाश्चेति द्विविधाः किंनराः । अश्वमुखाः मुखव्यतिरिक्तेषु गात्रेषु नराकृतयः । अनश्वमुखास्तु मुखे नराकृतयः इतरत्र पश्वाकृतयः । Nārāyaṇa). It appears from *Śisupālavadha* (IV, 38) that the Kinnaras are different from Aśvamukhas, बिम्बोष्ठ बहु मनुते तुरङ्गवक्त्रश्चुम्बन्तं मुखमिह किन्नरं प्रियायाः ।, others identify the two. Before one begins to sing, some one else gives the tune by means of a flute or pipe. The Himālaya as it were supplied the necessary tune by filling the bamboo holes with the wind from the caverns, and thus making the bamboos produce sweet notes. The Himālaya is thus identified with a person playing upon a flute. उद्गास्यतां gen. plu. of उद्गास्यत् 2nd future participle of गै with उत्, about to sing loudly, or in the Gāndhāra grāma, as remarked by Mallinātha. Celestial beings alone can sing in the Gāndhāra (षड्जमध्यमनामानौ ग्रामौ गायन्ति मानवाः । न तु गान्धारनामानं स लभ्यो देवयोनिभिः ॥) तानो नामोद्गातव्यस्य स्वरादेरियत्तापरिच्छेदः । स चांशस्वर उच्यते । The तानप्रदान is managed by a वंश. 'गाता यं यं स्वरं गच्छेत् तं तं वंशेन वादयेत्' (Bharata). This तान seems to be but another name for अंशस्वर

which is ten-fold, रागो यस्मिन्निवसति यस्माच्चापि प्रवर्तते । नेता च तारमन्द्राणां योऽत्यर्थं चोपलभ्यते ॥ ग्रहोपन्यासविन्याससंन्यासन्यासगोचरः । अनुवृत्तश्च यश्चेह सोंऽशः स्याद्दशलक्षणः ॥ Cf. for the idea in the verse, शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः संरक्ताभिस्त्रिपुरविजयो गीयते किंनरीभिः । *Megha*, स कीचकैर्मारुतपूर्णरन्ध्रैः कूजद्भिरापादितवंशकृत्यम् । शुश्राव कुञ्जेषु यशः स्वमुच्चैरुद्गीयमानं वनदेवताभिः ॥ *Raghu* II.12; भूर्जेषु मर्मरीभूताः कीचकध्वनिहेतवः । ...मरुतस्तं सिषेविरे ॥ *ibid* IV. 73.

Stanza 9—The elephants were in an intoxicated state, with a large flow of rut flowing from their temples which naturally had therefore a strong itching sensation. To remove this itching, the elephants rubbed their temples violently against the stems of the straight and stout pine trees, with the result that the barks of the trees, being pressed, exuded a large quantity of gum. This gum, which has a fragrant odour, rendered the whole region fragrant. Mallinātha quotes from गजायुर्वेद to show that elephants abound on the Himālaya— 'हिमवद्विन्ध्यमलया गजानां प्रभवा नगाः ।' स्रुतं क्षीरं येषां तेषां भावः तया. सुरभीकरोति is a च्वि form, न सुरभीणि असुरभीणि तानि सुरभीणि संपद्यमानानि करोति. सरल is Pinus longifolia ; it seems to be a variety of Devadāru. From *Raghu* IV. 75-76, the poet appears to identify Sarala and Devadāru, सरलासक्तमातङ्गग्रैवेयस्फुरितत्विषः । .... तस्योत्सृष्टनिवासेषु कण्ठरज्जुक्षतत्वचः । गजवर्ष्म किरातेभ्यः शशंसुर्देवदारवः ॥ Mallinātha explains सरलेषु above as देवदारुविशेषेषु, while in his commentary on तं चेद्वायौ सरति सरलस्कन्धसंघट्टजन्मा (*Megha*) he explains सरलानां as देवदारुद्रुमाणाम्. This verse is quoted in the सरस्वतीकण्ठाभरण, with the remark रतिविशेषेषु गन्धो यथा.

Stanza 10—दर्यः एव गृहाणि तेषाम् उत्सङ्गेषु (interior regions) निषक्ताः भासः यासां ताः, वनितानां सखायः वनितासखाः तेषाम्. This must be dissolved as a Tatpuruṣa compound, though the sense is that of a Bahuvrīhi, for the sūtra राजाहःसखिभ्यष्टच् would not apply in the case of a Bahuvrīhi (बहुव्रीहिविवक्षायां तु समासप्रत्ययो न स्यात् । Nārāyaṇa). सखि becomes सख at the end of a Tatpuruṣa compound. वने चरन्तीति वनेचराः, this is an Aluk compound. तैलेन पूर्यन्ते इति तैलपूराः न तैलपूराः अतैलपूराः requiring no oil to keep them burning as in the case of ordinary lamps. The ओषधिs referred to here, are some herbs that shine at night time. Cf... आसन्नौषधयो नेतुर्नक्तमस्नेहदीपिकाः । *Raghu* IV. 75, also श्रीमल्लताभवनमोषधयः प्रदीपाः ... *Kirāt* V. The foresters had no settled abodes and were also too poor to keep up lamps burning all night. The Himālaya

provides them with both shelter and light. The light again is such that it requires no oil to keep it going. The *Sāhitya* quotes this verse as an illustration of the Alaṁkāra परिणाम, the *Kāvyālaṁkārasūtravṛtti* as that of विशेषोक्ति, the *Sarasvatīkaṇṭhābharaṇa* and *Alaṁkāratilaka* as that of विभावना.

Stanza 11— शिलीभूतं (a च्वि form. न शिला अशिला शिला भूतां शिलीभूतम्) हिमं यत्र तस्मिन्. मार्गे उद्वेजयति is loc. abs. construction or मार्गे may be taken to be a mere loc. singular. अङ्गुलयश्च (toes) पार्ष्णयश्च (heels) अङ्गुलिपार्ष्णि, (a samāhāra Dvandva. If however, the पार्ष्णि or अङ्गुलि which is a part of the foot, is not regarded as a separate अङ्ग of the body, the compound would be an ordinary Dvandva, as the samāhāra Dvandva takes place when only the parts (and not parts of the parts) of the body are compounded. We may however take अङ्ग in an extended sense) तस्य भागान्. श्रोणयश्च (hips) पयोधराश्च श्रोणिपयोधरम्, (a samāhara Dvandva, but if the पयोधरs are not regarded as a regular अङ्ग, it would be an ordinary Dvandva) दुर्वहं च श्रोणिपयोधरम् तेन आर्ताः. अश्वानां मुखानीव मुखानि यासां ताः अश्वमुख्यः (instead of अश्वमुखमुख्यः) Female Kinnaras. Heavy breasts and expansive hips are regarded as a sign of great beauty in women (Cf. श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्याम् । *Megha*). The beautiful Kinnara damsels could not proceed quickly owing to their heavy breasts and hips though their feet were much oppressed by the biting solid snow. They tried their best to bring as small a portion as possible of their feet into contact with the hard solid snow by walking on the toes and the heels. They would fain have run but could not do so, for reasons explained above.

Stanza 12—The Himālaya is described here as being a high-minded noble person who affords protection to all—good or bad—who come to him for shelter. Darkness is a wicked person who is very much afraid of the sun's rays. (Darkness is always associated with vice). The Himālaya is kind enough to pity this darkness and allows it to take shelter in his vast caverns where the rays of the sun could not penetrate. The action of Himālaya is quite in accordance with what one would expect of the exalted who sympathise even with the wicked, when the latter beseech their shelter, and do all in their power to mitigate their sufferings. This does not mean that

they encourage the wicked to continue their vicious career, but they know full well that to help the needy and the suppliant ought to be the first consideration. Such noble persons even suffer themselves to be tormented for the sake of those whom they have given shelter. The Himālaya protects the darkness from the sun's rays, but he has to suffer the extreme heat of the rays by his peaks. दिवाभीतम् also suggests the meaning 'an owl.' ममत्वम्-the state of belonging to oneself, hence, affectionate regard (ममत्वमित्यत्र ममेत्यस्मच्छब्द-प्रतिरूपकमव्ययं षष्ठ्यर्थे तस्य भावस्तत्त्वमिति कैश्चिद् व्याख्यातम् ।... मम शब्दस्य ममेति बुद्धिरित्यर्थः । ... ममेति बुद्ध्या तद्वानिव लक्ष्यते । ममस्य भावः ममत्वम् । Nārāyaṇa). उच्चैः शिरः येषां तेषाम् those whose heads are erect, who have done nothing that would make them hang their heads down with shame; hence, magnanimous persons. Himālaya also has his heads (peaks) high up. If the reading is शिरसाम् अतीव (which is found in the *Kāvyaprakāśa*), अतीव would be construed with ममत्वम्. The *Kāvyaprakāśa* quotes this verse to illustrate the fault अनुचितार्थता (अत्राचेतनस्य तमसो दिवाकरात् त्रास एव न सम्भवतीति कुत एव तत्प्रयोजितमद्रिणा परित्राणम् । संभावितेन तु रूपेण प्रतिभासमानस्यास्य न काचिदनुपपत्तिरवतरतीति व्यर्थ एव तत्समर्थनायां यत्नः । Ullāsa X). The *Sāhitya* and *Kāvyapradīpa* also find the same fault in the verse. The *Kuvalayānanda*, *Alaṁkārasūtra* and *Alaṁkāratilaka* refer to it in connection with अर्थान्तरन्यास, the latter two calling it a case of श्लेषाविद्धोऽर्थान्तरन्यासः.

Stanza 13—वालव्यजनs are the Cāmaras or chaurīs that are used to fan kings, deities etc., and are an insignia of royalty. These chaurīs are made of the hair of the tails of the Yak deer (चमरs) and are white. Himālaya is called 'the king of mountains.' One naturally expects to know whether he is a king in name only or is actually treated as such. The poet says that the Himālaya was treated as a king. A king has the chaurīs waved about him by the chaurī-bearers (who are usually females). In the case of the Himālaya the female Yak deer have taken upon themselves the task of fanning him by waving their tails this way and that. Himālaya is thus rightly called Giri-rāja. Moving about the tail is a natural characteristic of beasts in general ; it is represented here as a deliberate act on the part of the female Yaks to honour the king of mountains. The लाङ्गूल corresponds to the handle of the chaurīs. अर्थयुक्तम्—

lit. connected with the meaning, significant. Cf. for the chaurīs forming an insignia of royalty, चमरान्परितः प्रवर्तिताश्वः...। नृपतीनिव तान्वियोज्य सद्यः सितबालव्यजनैर्जगाम शान्तिम् ॥ *Raghu* IX. 66, also सौमित्रिणा सावरजेन मन्दमाधूतबालव्यजनो रथस्थः । ...*ibid* XIV. 11, अदेयमासीत् त्रयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे । *ibid* III. 16.

Stanza 14—विलज्जित—The ladies had been already लज्जित at the meeting of their husbands; the अंशुकाक्षेप makes them still more so. The किंपुरुष are the same as the किन्नरs. The clouds come to the rescue of the ladies by accidentally blocking the opening of the caverns and thus not allowing the light of the luminous herbs to penetrate into them. तिरस्करिणी is a screen or curtain. The poet seems to use the expression in *Śāk* VI ([तिरस्करिणीप्रतिछन्ना पार्श्ववर्तिनी भूत्वा...]) and *Vikram* II (तिरस्करिणीमपनीय), and III (अनुक्षिप्ततिरस्करिणीकासि ।) in the sense of 'the magical power of making oneself invisible.' or 'a veil'.

Stanza 15—The Ganges has three courses, one flowing in heaven under the name of Mandākinī, one on the earth as Bhāgīrathī and one in the Pātāla as Bhogāvatī. The holy character of the waters of the Ganges is quite well-known. Cf. क्षितौ तारयते मर्त्यान् नागांस्तारयतेऽप्यधः । दिवि तारयते देवांस्तेन त्रिपथगा स्मृता ॥ The river is called Bhāgīrathī as she was brought down on the earth by Bhagīratha to raise his ancestors to heaven, who had been consumed to ashes by the wrath of Kapila who was charged by them with having stolen the sacrificial horse of their father, Sagara. The following verse from *Uttara* I, summarises the whole story, तुरगविचयव्यग्रानुर्वीभिदः सगराध्वरे कपिलमहसामर्षात्प्लुष्टान्पितुश्च पितामहान् । अगणिततनूतापं तप्त्वा तपांसि भगीरथो भगवति तव स्पृष्टानद्भिश्चिरादुदतीतरत् ॥ The breeze enjoyed by the Kirātas after a hard day's work in hunting game, possessed three characteristics, holiness, fragrance and gentleness. It was holy as it wafted along with it the sprays of the sacred waters of the Ganges, and was thus calculated to destroy the sins, if any committed by the Kirātas during the day, especially the sin of killing the game. It was fragrant as it had come just after shaking the fragrant Devadāru trees which abound on the mountain, and was thus calculated to remove the fatigue of the Kirātas. मुहुः means सद्यः so that the breeze coming immediately after shaking the Devadārus, was quite fragrant.

मुहुः may also mean 'again and again'. Mr. Ray's contention that if this meaning is accepted, 'the expression may refer to a past कम्पन, and in the absence of anything to the contrary, it may be *long* past. In that case, there will be no *fragrance* and the epithet will not serve its purpose,' seems to us to be more or less hypercritical. The meaning of मुहुः 'again and again' also suits the context admirably. The poet refers to a state of things obtaining all the time and not for a particular moment. The breeze was constantly shaking the Devadārus and so was fragrant for almost all the time. Aruṇagiri quotes from the *Megha*, भित्त्वा सद्यः किसलयपुटं देवदारुद्रुमाणाम् । in favour of the meaning सद्यः. The reference, however, is not so pertinent, for the cases are not quite similar. The breeze again was quite gentle and not oppressive in character. It was just strong enough to dishevel the peacock's feathers. भिन्नानि शिखण्डिनां बर्हाणि येन सः. Mallinātha remarks that the peacock's feathers were tied to the waist by the Kirātas to give them greater speed (गतिलाघवार्थं किरातकटिबद्धानि). The Kirātas and other forest-tribes are known to tie leaves of trees etc. to their waist and there is nothing intrinsically wrong in Mallinātha's interpretation. In *Mālavikā* V, the poet similarly describes the foresters as wearing the peacock's feathers (...आपार्ष्णिलम्बि-शिखिबर्हकलापधारि ।). Whether the feathers are able to give increased speed is a question for scientists to decide. They might have been used, for the matter of that, for decoration purposes, or they might have been used on the heads. बर्हः or बर्हम् by itself means 'the plumage of a peacock'. Strictly speaking, therefore, शिखण्डिबर्ह is a tautologous expression. Such expressions are, however, commonly used by poets. In the passage from *Mālavikā*, quoted above, we have similarly शिखिबर्ह. Mr. Ray scared by this tautology involved in the expression suggests that it means the feathers of the peacocks themselves and not the feathers worn by the Kirātas on their person and explains भिन्नशिखण्डिबर्हः as meaning 'the breeze which parted the feathers in peacock's tails when the peacocks return in the evening to their roosting places (referring to *Raghu* II. 17, आवासवृक्षोन्मुखबर्हिणानि for the idea that the peacocks come back to their abodes in the evening). Mr. Ray's interpretation hardly improves the sense. The mildness of the breeze can only be

brought home to the Kirātas if the pea-cock's feathers worn by them on their person are dishevelled by it, and not by the parting of the feathers of the peacocks themselves, even if they are supposed to be sufficiently near the Kirātas. The reading भिन्न...बर्हैः would be construed with किरातैः, but it breaks the symmetry, conveying as it does, the gentleness of the breeze only indirectly. अन्विष्टाः (pursued, hunted) मृगाः यैः.

Stanza 16—The seven sages are: मरीचिरत्र्यङ्गिरसौ पुलस्त्यः पुलहः क्रतुः। वसिष्ठश्च महातेजास्ते हि चित्रशिखण्डिनः। सप्त प्रकृतयो ह्येतास्तथा स्वायंभुवोऽष्टमः। एताभिर्धार्यते लोकस्ताभ्यः शास्त्रं विनिःसृतम् ॥ *Śāntiparvan* 143. 10). In the *Anuśāsanaparvan* 141, the following list is given, कश्यपोऽत्रिर्वसिष्ठश्च भरद्वाजोऽथ गौतमः। विश्वामित्रो जमदग्निः ...॥ The Great Bear or Ursa Major is the name of the constellation in the sky, formed by these sages. The sages stay on the highest peaks of the Himālaya, far above the sun's path. In stanza 5 above, we are told that the clouds moved about the middle part of the mountain. The sun must be supposed to be revolving a little higher, but still far below the peaks. This is corroborated by the poet in VI. 7 अधः प्रस्थापिताश्वेन समावर्जितकेतुना। सहस्ररश्मिना साक्षात्सप्रणाममुदीक्षिताः ॥ and VI. 19 सत्यमर्काच्च सोमाच्च परमध्यास्महे पदम्। अद्य तूच्चैस्तरं ताभ्यां स्मरणानुग्रहात्तव ॥ The Purāṇas also describe the सप्तर्षिमण्डल as being the highest of all. Mallinātha remarks सप्तर्षिमण्डलं ध्रुवादपि ऊर्ध्वमिति ज्योतिषिकाः ॥ Nārāyaṇa quotes from the वसिष्ठसिद्धान्त... सप्तर्षिमण्डलमवास्थितमप्यमुष्मात् तिष्ठन्त्यधो नभसि च ग्रहतारकाद्याः ॥ Beautiful lotuses grew in the lakes on the peaks where the seven sages lived. The sages after having bathed early at dawn in the holy waters of the Ganges, offered these lotuses to the Highest (Cf. विकीर्णसप्तर्षिबलिप्रहासिभिः V. 37). A large number of lotuses still remained in the lakes and it was reserved for the sun to make them blossom up by his rays. Usually the sun's rays would have to go downwards to awaken the day lotuses which close their petals during night time, as the sun himself revolves on a considerably high level. But in the case of these lotuses, the sun's rays have to go upwards to cause them to bloom ! Indirectly the poet suggests that the Himālaya is the loftiest mountain in the world. The expression सप्तर्षि..., may be separated as सप्तर्षिहस्तावचितौ (loc. sing.; in order that they might be gathered by the sages with their own hands) अशेषाणि (one and all). विवस्वान्

the sun (विविधं वस्ते आच्छादयति, विवो रश्मिः, विवोऽस्यास्तीति-). अग्रे (on the top) सरांसि तेषु रुहाणि.

Stanza 17—यज्ञाङ्गs are the various requisites of a sacrifice, such as the Soma plant, Khadira posts etc. Two considerations weighed with Brahmadeva in declaring Himālaya to be the king of mountains and allotting to him a share in the sacrifice, thus raising him to the dignity of a God. First, the Himālaya possessed all the necessary things for sacrifices which are so essential for the upkeep of the universe. यज्ञैराप्यायिता देवा वृष्ट्युत्सर्गेण वै प्रजाः । आप्याययन्ते धर्मज्ञ यज्ञाः कल्याणहेतवः । *Viṣṇu Purāṇa* I. 6, also देवान्भावयतानेन (यज्ञेन) ते देवा भावयन्तु वः । परस्परं भावयन्तः श्रेयः परमवाप्स्यथ ॥ इष्टान्भोगान् हि वो देवा दास्यन्ते यज्ञभाविताः । तैर्दत्तानप्रदायैभ्यो यो भुङ्क्ते स्तेन एव सः ॥ *Gītā* III. 11-12. Secondly, of all the mountains, Himālaya was the most capable to support the earth. Any पर्वत is no doubt महीधर, but the Himālaya is महीधर *par excellence*. Mallinātha quotes from the *Viṣṇu Purāṇa*, यज्ञाङ्गार्थं मया सृष्टो हिमवानचलेश्वरः, where the Himālaya is described as being specially created for securing materials for sacrifices. The *Brahmāṇḍa Purāṇa* also mentions that Brahmadeva himself made Himālaya the king of mountains. The elephant is the share of Himālaya in the sacrifice (सोमस्य राज्ञः कुरङ्ग इन्दोः शृङ्गी समुद्रस्य शिशुमारो हिमवतो हस्ती). अन्वतिष्ठत् effected, brought about. The reading कल्पितयज्ञभागः would be construed with प्रजापतिः (the Lord of all creation, Brahmadeva.)

Stanza 18—The *Matsya Purāṇa* (Adhyāyas 13-15) refers to the Pitṛs... । स्वर्गे पितृगणाः सप्त त्रयस्तेषाममूर्तयः ॥ मूर्तिमन्तोऽथ चत्वारः सर्वेषाममितौजसः । अमूर्तयः पितृगणा वैराजस्य प्रजापतेः ॥ जयन्ति यान्देवगणा वैराजा इति विश्रुताः ॥...एतेषां मानसी कन्या पत्नी हिमवतो मता ॥. The *Viṣṇu Purāṇa* (I. 10) reads पितरो ब्रह्मणा सृष्टा व्याख्याता ये मया तव ॥ अग्निष्वात्ता बर्हिषदोऽनग्नयः साग्नयश्च ये । तेभ्यः स्वधासुता जज्ञे मेना वैतरणी (*v. l.* सुते जज्ञे मेनां वैधारिणीं) तथा ॥ ते उभे ब्रह्मवादिन्यौ योगिन्यौ चाप्युभे द्विज ॥ from which it appears that Menā was a Brahmavādinī and a spinster. The poet could not have this passage in mind when he wrote the present verse. स्थितिज्ञः one who knows the proper course of conduct or the limit beyond which one cannot go. स्थितये—here स्थिति means 'continuation or perpetuation.' Himālaya married not for the sake of satisfying his passion but mainly for the sake of progeny. The expression स्थिति is

very commonly used by our poet. Cf. अमंस्त चानेन पराध्यर्जन्मना स्थितेरभेत्ता स्थितिमन्तमन्वयम्। *Raghu* III. 27 where also स्थिति is used in two different senses. It is obvious that the poet's love for a jingling sound of words is responsible for the expressions स्थितये स्थितज्ञ: and मेनां मुनीनामपि माननीयाम्. The expression मेरुसख: suggests that Meru interested himself in the affairs of Himālaya and brought about his marriage. According to some, Menā's sister had been already married to Meru who was therefore naturally anxious to find a suitable bridegroom for his sister-in-law, Menā. Menā was a mind-born daughter. The epithet मानसीं enhances her purity. Even the sages were struck with her sanctity and paid her due respect. आत्मन: अनुरूपाम्, worthy of himself in every way. उपयेमे—यम् with उप is Ātm. in the sense of marriage or acceptance in general. विधिना according to the proper rites of marriage, prescribed in the Śāstras.

Stanza 19—The Trivandrum edition drops this verse altogether. Mallinātha however notices it and comments upon it. There is nothing further to show that the verse is not genuine. Mr. Ray calls this verse grossly indelicate. Obviously he takes exception to the expression सुरतप्रसङ्गे प्रवृत्ते, which is commonly met with in Sanskrit literature. Many a beautiful passage in Sanskrit literature or for the matter of that, in any literature, would have to be expunged if a false sense of decency were allowed to warp one's judgment. सुरतप्रसङ्गे प्रवृत्ते सति is loc. absolute. Mallinātha explains स्वरूपयोग्ये as सौन्दर्यानुगुणे and gives an alternative explanation यद्वा, रूप्यते निश्चीयते अनेनेति रूपं ज्ञानं तद्योग्ये शास्त्रानुसारिणीत्यर्थ: । which is quite far-fetched.

Stanza 20—Commentators point out that this reference to Maināka is purposely made to show that Pārvatī was fit to be married in every way, as Manu lays down that a maiden who has no brother is not fit to be married (यस्यास्तु न भवेद्भ्राता न विज्ञायेत वा पिता। नोपयच्छेत तां प्राज्ञ: पुत्रिकाधर्मशङ्कया ॥ *Manu* III. 11). Maināka is described as having grown up into a worthy son of a worthy father. He was so handsome that even the Nāga damsels so renowned for their beauty looked at him with covetous eyes. He had the great ocean as his friend and successfully defied the wrath of even Indra, the king of the Gods. Nāgas are semi-divine beings, later on identified with serpents in general.

residing in the Pātāla. The Nāga maidens are specially noted for their beauty. Arjunà, it will be remembered, had married the beautiful Ulūpī, a snake-damsel. Maināka, owing to his having been forced to make the ocean his abode (as is explained below) and thus being near the Nāgaloka, succeeded, it seems, in taking a beautiful Nāga damsel as his wife. We have not been able to find a reference to Maināka's having wedded a Nāga damsel in the Purāṇas. It is better to explain नाग..., as नागकन्यापरिणेतारम् as Mallinātha has done, than to suggest that Maināka carried on a *liaison* with the Nāga damsels. Formerly all the mountains had wings. As they began to abuse that privilege by flying from place to place and thus became a danger to public peace, Indra by means of his thunderbolt, began to cut off their wings. He succeeded in depriving all the mountains of their wings, except Maināka who, knowing discretion to be the better part of valour, saved himself by plunging down into the ocean who magnanimously afforded him protection. (Nārāyaṇa quotes the following passage in this connection, सर्वेऽपि पर्वताः पूर्वं पक्षवन्तः किलाभवन् । ततस्तेषामवस्थानैर्वेगैः पक्षसमीरणैः ॥ चूर्णभूतान् जनपदानवलोक्याथ वृत्रहा । क्रुद्धः कुलिशमादाय पक्षच्छेदेन पर्वतान् ॥ क्षणेन स्थावरीचक्रे मैनाकस्तरसा ततः । अम्भोधिमतिगम्भीरं महासत्त्वमुपाश्रितः ॥ समुद्रसख्याद्यापि तत्पत्रौ नाहतौ ॥) वृत्रशत्रुः or वृत्रहन् is a characteristic epithet of Indra in the Ṛgveda. वृत्र or the अहि as he is called often, is the cloud that confines the waters and Indra by his Vajra smites the cloud, frees the waters and sends down rain. According to the Purāṇas, Vṛtra was the chief of the Kāleyas and the son of Danu. Indra killed him by his Vajra prepared out of the bones of the sage Dadhīci who sacrificed himself for the general good, as Vṛtra could not be killed in any other way. अम्भोनिधिना बद्धं सख्यं येन तम्. Ever since Maināka came to live with the ocean, the two became fast friends. The expression also gives the reason why Maināka did not suffer any injury from the Vajra. क्रुद्धे वृत्रशत्रौ पक्षच्छिदि अपि is a loc. abs. construction. To construe it as पक्षच्छिदि वृत्रशत्रौ क्रुद्धे अपि does not emphasise sufficiently the reason that made Maināka fly away. It was not so much the anger of Indra, but the actual process of clipping away the wings that precipitated Maināka's flight. कुलिशक्षतानाम् अवेदनाज्ञम् is strictly speaking irregular and is what

is called a सापेक्षसमास, as the expression क्षतानाम् in one compound has expectancy for वेदना in the other compound. The expression is thus equal to कुलिशक्षतावेदनाज्ञम्. Such सापेक्षसमासs are freely used by poets. जानातीति ज्ञः, वेदनानां ज्ञः वेदनाज्ञः न वेदनाज्ञः अवेदनाज्ञः तम्, or वेदनां जानातीति वेदनाज्ञः, कुलिश (कुलौ हस्ते शेते, कुलिनः पर्वतान् श्यति वा, कुत्सितमीषद्वा लिशति ।) is the thunderbolt of Indra and is his characteristic weapon.

Stanza 21—Dakṣa was one of the nine mind-born sons of Brahmadeva (अथान्यान्मानसान्पुत्रान्सदृशानात्मनोऽसृजत् ॥ भृगुं पुलस्त्यं पुलहं क्रतुमङ्गिरसं तथा । मरीचिं दक्षमत्रिं च वसिष्ठं चैव मानसम् ॥ नव ब्रह्माण इत्येते पुराणे निश्चयं गताः ॥ *Viṣṇu Purāṇa* I. 7) and a great patriarch. According to the *Matsya Purāṇa*, he was the first to begin creation by sexual union, and was himself born of the toe of Brahmadeva (शारीरानथ वक्ष्यामि मातृहीनान्प्रजापतेः । अङ्गुष्ठाद्दक्षिणाद्दक्षः प्रजापतिरजायत ॥ III. 9, संकल्पाद्दर्शनात्स्पर्शात्पूर्वेषां सृष्टिरुच्यते । दक्षात्प्राचेतसादूर्ध्वं सृष्टिर्मैथुनसंभवा ॥). He had twenty-four daughters of whom Satī was one (प्रसूत्यां च तथा दक्षश्चतस्रो विंशतिस्तथा । ससर्ज कन्यास्तासां... *V. P.* I. 7. According to the *Matsya* he had sixty daughters, ततस्तेषु विनष्टेषु षष्टिं कन्याः प्रजापतिः । वैरिण्यां जनयामास दक्षः प्राचेतसस्तथा ॥ VI. 12). Satī was given in marriage to Śiva. Once Dakṣa did not invite Śiva and Satī to a sacrifice that he was performing. Satī went there uninvited, against the advice of her lord, and was grossly insulted by Dakṣa who spoke of Śiva also with contempt. Satī became extremely enraged and there and then gave up her body by her Yogic powers. Śiva on hearing this, created Vīrabhadra from his matted hair, and sent him and his Gaṇas to destroy Dakṣa's sacrifice. They did their task admirably enough, killing Dakṣa in the bargain. Dakṣa however was revived afterwards (Nārāyaṇa thus summarises the story given in the *Bhāgavata*, पुरा किल पुराराताववमानं प्रकाशयन् । अनाहूयैव तं देवं देवानन्यानुपानयत् ॥ मोहान्धो यज्ञमारेभे दक्षो दाक्षायणी तदा । अनाहूता स्वपित्रापि प्रतिषिद्धापि शम्भुना ॥ जगाम स्वपितुर्गेहं यज्ञदर्शनलालसा । अनादृतापि पित्रा सा दृष्ट्वा च सकलाः क्रियाः ॥ रुद्रभागविनिर्मुक्ताः कोपेनापाटलेक्षणा । तत्याज योगमास्थाय दक्षेणोत्पादितं वपुः ॥ Read also the following from the *Matsya* XIII, दक्षस्य यज्ञे वितते प्रभूतवरदक्षिणे । समाहूतेषु देवेषु प्रोवाच पितरं सती ॥ किमर्थं तात भर्ता मे यज्ञेऽस्मिन्नाभिमन्त्रितः । अयोग्य इति तामाह दक्षो यज्ञेषु शूलभृत् ॥ उपसंहारकृद्रुद्रस्तेनामङ्गलभागयम् । चुकोपाथ सती देहं त्यक्ष्यामीति त्वदुद्भवम् ॥ ...

इत्युक्त्वा योगमास्थाय स्वदेहोद्भवचेतसा । निर्दहन्ती तदात्मानं... ॥ एवं वदन्ती सा तत्र ददाहात्मानमात्मना ॥ स्वायंभुवोऽपि कालेन दक्षः प्राचेतसोऽभवत् । पार्वती साभवद्देवी शिवदेहार्धधारिणी ॥). कन्या—The word is thus derived by Yāska, कमनीया भवति क्वेयं नेतव्येति वा, कनतेर्वा स्यात्कान्तिकर्मणः, कमनेनानीयत इति वा । पितुः subjective genitive. भवस्य पूर्वपत्नी-Satī wished to be reborn in order to serve Śiva once more as his wife. This is a characteristic idea of the Hindus, that husband and wife continue their relation even in other births; cf. भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः ॥ (*Raghu* XVI) said by Sītā. प्रयुक्ता-led to, urged. सती is a proper name and the other सती means the chaste one. योगेन विसृष्टः देहः यया सा. योग is defined by Patañjali as चित्तनिरोधः, perfect concentration of the mind. Here, it is used rather in the sense of Yogic powers. Sages are known to give up their bodies by concentrating their mind upon the Highest. The above extract from *Matsya* shows that Satī actually created a fire to consume her body. प्रपेदे approached. Satī herself thought of being born as a daughter to Himālaya and Menā.

Stanza 22—भव्या the auspicious one; it is also an epithet of Pārvatī. समाधिः विद्यते यस्याः तस्याम्. समाधि seems to be used here as in V. 45 (अथोपयन्तारमलं समाधिना) in the sense of तपस्. समाधि usually means 'perfect concentration' and is the last stage of Yoga, where the person is not aware of anything else except the Highest (तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः । *Yogasūtra* III. 3). It is of two kinds, सविकल्प and निर्विकल्प; in the former, which is of a lower type, the individual is conscious of the difference between ज्ञाता and ज्ञेयम्, while in the निर्विकल्प samādhi, all distinction between ज्ञाता, ज्ञेयम् and ज्ञानम् is completely lost sight of and the individual becomes Brahman. Mallinātha explains समाधिमत्यां as नियमवत्याम्, who had been observing various vows, that is, who had been leading an extremely holy life. The expression is used to show the fitness of Menā to become the mother of Satī. उदपादि—Aruṇagiri remarks, उत्पत्तिश्चात्र, सुराणां कार्यसिद्धयर्थमाविर्भवति या सदा । उत्पन्नेति तदा लोके सा नित्याप्यभिधीयते ॥ इति न्यायेन द्रष्टव्या. अपरिक्षत—not wounded, that is, not failing in its effect. नीतिः is polity which concerns itself with the proper application of the six expedients संधि, विग्रह, यान, आसन, द्वैधीभाव and संश्रय (संधिं च विग्रहं चैव

यानमासनमेवं च। द्वैधीभावं संश्रयं च षड्गुणांश्चिन्तयेत्सदा ॥ *Manu* VII. 160) or with the four उपायs, साम, दाम, भेद and दण्ड. उत्साहस्य गुणेन or उत्साहः एव गुणः (in which case गुण is more or less superfluous) तेन. उत्साह is one of the three शक्तिs which a king ought to possess. The three शक्तिs are, प्रभुशक्ति, मन्त्रशक्ति and उत्साहशक्ति. The उत्साहशक्ति is विक्रमबलम्. If the king has no energy, no amount of effort on the part of his ministers etc. would be of any real use. The *Kāmandakīya-nītisāra* devotes a whole chapter (XIV) in praise of this उत्साहगुण, which shows its great importance. The उत्साहगुण is bound to lead to the great prosperity of the kingdom, if polity is properly applied. The comparison is here quite close. Satī corresponds to संपत्, Himālaya to उत्साहगुणः and Menā to नीतिः. The expression समाधिमत्यां corresponds to सम्यक्प्रयोगात् अपरिक्षतायाम्. Though it is rather indelicate, it appears that the expression सम्यक्प्रयोगात् is intended by the poet to be taken with Himālaya and अपरिक्षतायां with Menā also. The *Kāvyālaṁkāra-ṭippaṇa* quotes this verse as an illustration of वाक्योपमा.

Stanza 23—प्रसन्नाः दिशः यस्मिन् तत्—the quarters cleared up that is, there were no clouds in the sky; nature herself brightened and was rejoiced at the event. पांशुभिः (dust) विविक्ताः वाताः यस्मिन् तत्, gentle breezes began to blow, being free from dust which oppresses creatures. शङ्खस्वनात् अनन्तरं पुष्पाणां वृष्टिः यस्मिन् तत्. The gods themselves celebrated the event by showering flowers from the sky and by blowing the auspicious conches. Conches are blown on all auspicious occasions, such as marriage, birth of a child etc. It is not clear who blew the conches (which must have been blown on the earth also by Himālaya's retinue) but the coupling together of पुष्पवृष्टि and शङ्खस्वन shows that the gods must have been responsible for both. Sanskrit poets often describe even the gods celebrating a great event on the earth in this manner. Similarly in the *Nāgānanda* (IV), when Garuḍa carries off Jīmūtavāhana, there is a flourish of trumpets in the sky and also a shower of flowers. Cf. सुखश्रवा मङ्गलतूर्यनिस्वनाः प्रमोदनृत्यैः सह वारयोषिताम्। न केवलं सद्मनि मागधीपतेः पथि व्यजृम्भन्त दिवौकसामपि ॥ *Raghu* III. 19, also दिशः प्रसेदुर्मरुतो ववुः सुखाः प्रदक्षिणार्चिर्हविरग्निराददे। बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥ *ibid* III. 14; निर्दोषमभवत्सर्वमाविष्कृतगुणं जगत्। X. 72, पुत्रजन्मप्रवेश्यानां तूर्याणां तस्य पुत्रिणः। आरम्भं प्रथमं चक्रे देवदुन्दुभयो दिवि ॥ सन्तानकमयी वृष्टिर्भवने चास्य पेतुषी...। X. 76,

77. स्थावराश्च (शैलवृक्षादयः) जङ्गमाश्च (जङ्गम्यन्ते भृशं गच्छन्तीति जङ्गमाः देवतिर्यङ्मनुष्यादयः) तेषाम्. Both the स्थावर and जङ्गम are said here to be possessed of bodies. The reading तूर्यस्वनं...is perhaps better, as that expression occurs in *Raghu* III. 19, quoted above. तस्याः जन्मदिनम् or तत् may be taken separately. The *Śaiva Purāṇa* which describes the story of the *Kumārasaṁbhava*, possesses a striking similarity to many of the verses in our poem. The present verse for instance, appears there as दिशः प्रसेदुः पवनः सुखं ववौ शङ्खं निदध्मुर्गगनेचरास्तथा । पपात मौलौ कुसुमाञ्जलिस्तदा बभूव तज्जन्मदिनं सुखप्रदम् ॥ It is a difficult question as to who is the borrower, whether Kālidāsa or the author of the *Śaiva Purāṇa*. The question is discussed by us in our Introduction and the extract from the *Śaiva Purāṇa* is given in the Appendix.

Stanza 24—प्रभामण्डल is the halo of splendour seen round great persons or heavenly beings. The expression occurs in *Raghu* V. 5—स्फुरत्प्रभामण्डलमध्यवर्ति कान्तं वपुर्व्योमचरं प्रपेदे ।, also स्फुरत्प्रभामण्डलमानुसूयं सा बिभ्रती शाश्वतमङ्गरागम् ॥ *ibid* XIV. 14. सवित्री—lit. who gave birth to, that is, the mother. दुहिता derived by Yāska as दुर्हिता (not properly placed when away from the husband's house), दूरे हिता (desirable to keep at a distance from the father's house, that is, at the husband's) दोग्धे (one used to milk the cows or one always demanding wealth from the father, as Durga explains). The most probable derivation is from दुह् to milk and the word undoubtedly is a reminiscence of the period when daughters must have been given the task of milking the cows. Menā herself was lustrous, but with the child by her side, she appeared to be more so. Elsewhere the poet speaks of the lustre of the new-born child as overpowering the lights in the lying-in chamber, अरिष्टशय्यां परितो विसारिणा सुजन्मनस्तस्य निजेन तेजसा । निशीथदीपाः सहसा हतत्विषो बभूवुरालेख्यसमर्पिता इव ॥ *Raghu* III. 20, and रघुवंशप्रदीपेन तेनाप्रतिमतेजसा । रक्षागृहगता दीपा प्रत्यादिष्टा इवाभवन् ॥ *ibid* X. 68. विदूरस्य अद्रेः भूमिः. Vidūra is a mountain from which the jewel वैदूर्य (Lapis lazuli) is obtained. It is believed that these jewels spring out of that mountain region at the thunder of the clouds. Cf. उरगेन्द्रमूर्धरुहरत्नसंनिधेर्मुहुरुन्नतस्य रसितैः पयोमुचः । अभवन् यदङ्गणभुवः समुल्लसन्नववालवायजमणिस्थलाङ्कुराः ॥ (*Śiśupāla*. III. 58). Nārāyaṇa quotes from Bhoja. अस्ति शैलो विदूराख्यः पर्यन्ते तत्र काञ्चन । मही रत्नाकरीभूता वैदूर्यं तत्र जायते ॥ मेघशब्देन जायन्ते तत्र रत्ननवाङ्कुराः । क्रमात्परिणतास्ते स्युर्मणयो राज-

पूजिताः ॥ Mallinātha remarks, अविदूरे विदूरस्य गिरेरुत्तुङ्गरोधसः । काकतालीयसीमान्ते मणीनामाकरो भवेत् ॥ इति बुद्धः । नवः मेघशब्दः or नवः यः मेघः तस्य शब्दः तस्मात्. नव new, that is, appearing for the first time during the season. शलाका a pencil, a sprout. The mother corresponds to विदूरभूमिः, and the daughter to रत्नशलाका. The common property is स्फुरत्प्रभामण्डलत्व or चकाशे. The expression स्फुरत्प्रभा...goes with रत्नशलाका also. There is nothing corresponding to नवमेघशब्दात्. with respect to सवित्री, unless we refer to the crying of the child, The reading धरित्री for सवित्री is obviously bad.

Stanza 25—लब्धोदया with reference to Satī means 'who had taken birth'; with reference to the moon's orb, 'that had risen up' The moon is in conjunction with the sun on the Amāvāsyā day and so cannot be seen. The rise of the moon is nothing but the separation from the sun, as is remarked by Nārāyaṇa, यथोक्तं ज्योतिःशास्त्रे–भानोः समासन्नतया ग्रहाणामदर्शनं यत्तदिहास्तमुक्तम् । ततश्च तेषां रविदूरगत्या यद्दर्शनं स्यादुदयं तदाहुः ॥ As the moon waxes day by day in the bright half of the fort-night, so Satī began to grow day by day. लावण्यमयान्–प्राचुर्यार्थे मयट्. Mallinātha quotes मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा । प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥ इति भूपालः । and Nārāyaṇa अवयवसंस्थानविशेषाभिव्यङ्ग्यं निखिलावयवेभ्यो व्यतिरिक्तं यत्किंचित्तत्वान्तरं लावण्यमिति ध्वनिकारः । विशेषान्=अवयवान्, this is an unusual sense of the word. The limbs are compared to the additional digits of the moon, which are secured day after day. अन्याः कलाः (digits) कलान्तराणि. ज्योत्स्नया (or ज्योत्स्नायाम्) अन्तरं (interval, merging up) येषां तानि, lit. having been merged up into moon-light, that is, full of moon-light. Satī is compared to चान्द्रमसी लेखा, her loveliness to ज्योत्स्ना and her limbs to the कलाs. Cf. for the idea in the verse, पितुः प्रयत्नात्स समग्रसंपदः शुभैः शरीरावयवैर्दिने दिने । पुपोष वृद्धिं हरिदश्वदीधितेरनुप्रवेशादिव बालचन्द्रमाः॥ *Raghu* III. 22. This verse is quoted in the *Vyaktiviveka*, *Sarasvatīkaṇṭhābharaṇa* and *Kāvyālaṃkāraṭippaṇa* as an illustration of अनेकेवशब्दा उपमा.

Stanza 26—अभिजनात् आगतेन derived from the ancestor. अभिजनः means पूर्वबान्धवः- पर्वतस्य अपत्यं स्त्री पार्वती. All the relatives called the child Pārvatī after her father who was a Parvata. She however, came to have another name afterwards. She came to be called Umā, as, when her mother wanted to dissuade her from doing rigorous penance, to secure Śiva

for her husband who had first rejected her, she addressed her 'U mā' etc. उ is संबोधनार्थे, O you; मा वारणार्थे, do not, I forbid you. According to our poet, Menā did not use the actual words उ मा, but said मनीषितायाचं गृहेषु देवताः तपः क्व वत्से क्व च तावकं वपुः। (V. 4). Such fanciful derivations are not quite uncommon in Sanskrit literature. Cf. यस्मान्मा रुदतेत्युक्ता रुदन्तो गर्भसंस्थिताः। मरुता नाम ते नाम्ना भवन्तु मखभागिनः ॥ (*Matsya* VII. 62); प्रादुरासीत् प्रभोरङ्के कुमारो नीललोहितः ॥ रुदन् वै सुस्वरं सोऽथ द्रवंश्च द्विजसत्तम। किं रोदिषीति तं ब्रह्मा रुदन्तं प्रत्युवाच ह ॥ नाम देहीति तं सोऽथ प्रत्युवाच प्रजापतिम्। रुद्र त्वं देव नाम्नासि मा रोदीर्धैर्यमावह ॥ (*Viṣṇu* I. 8. 2–4); मामयं धास्यतीत्येवं भाषिते चैव वज्रिणा। मांधातेति च नामास्य चक्रुः सेन्द्रा दिवौकसः ॥ (*Vanaparvan* 127. 31).

Stanza 27—महीं बिभर्ति इति महीभृत् a mountain, also a king. Both the meanings are pertinent here. Pārvatī was so beautiful, that Himālaya was never tired of looking at her with admiration. He had other sons and daughters also, but he had a partiality for Pārvatī. As पुत्रवतः corresponds to अनन्तपुष्पस्य which means 'possessed of many flowers,' we must take पुत्रवतः to mean 'having many children' and not 'having a son, viz. Maināka.' The *Matsya* says. मेना च सुषुवे तिस्रः कन्या योगवतीस्ततः। उमैकपर्णाऽपर्णा च तीव्रव्रतपरायणाः ॥ (13. 8). The poet however has referred to only one son मैनाक. The *Vyaktiviveka*, *Kāvyaprakāśa* and *Kāvyapradīpa* find the fault प्रक्रमभङ्ग in this connection as we have the word पुत्र in the first line and अपत्य instead of पुत्र in the second line. 'अत्र पर्यायस्य। 'महीभृतोऽपत्यवतोऽपि' इति युक्तम्। 'अत्र सत्यपि पुत्रे कन्यारूपेऽप्यपत्ये स्नेहोऽभूत' इति केचित्समर्थयन्ते।' (*Kāvyaprakāśa* VII). Again पुत्र in पुत्रवतः is masculine, while पुष्प in अनन्तपुष्पस्य is neuter. The interpretation of पुत्रवतः etc.—that usually a father is said to be more partial to a son than to a daughter. In the case of Himālaya, however, this was not true. He loved his daughter most—this interpretation also is to be rejected as the expression अनन्त in अनन्तपुष्पस्य requires पुत्रवतः to mean 'possessed of many children.' पुत्र may be taken here to mean 'a child,' and the compound पुत्रवतः dissolved as दुहितरश्च पुत्रश्च पुत्राः (एकशेषद्वन्द्व) ते विद्यन्ते यस्य तस्य. अपत्य—न पतन्ति पितरोऽनेन इति, अपततं भवति पितुः सकाशादेत्य पृथक्ततं भवति। अनेन जातेन सता पिता नरके न पतति इति वा *Nirukta* III. 2). A sonless father is said to go to hell. पुत्रवतः corresponds to अनन्तपुष्पस्य, महीभृतः to मधोः, दृष्टिः to द्विरेफमाला, अपत्ये to चूते. The spring (मधुः the spring) causes various flowers

to blossom, but the cluster of bees would always be found to be hovering round the mango-blossom, ignoring the other flowers, and has a particular liking for it. Himālaya's action thus was not inexplicable at all. Whatever is specially handsome and attractive would always be found to command the attention of all. चूत a mango-tree, used here in the sense of चूतकुसुम as is clear from the context. मधोः --मधुसंबन्धिनी associated with the spring. द्विरेफः is a bee. The word is curiously formed. The word भ्रमर which means 'a bee' has two रेफs in it. द्विरेफ lit. means which (word) has two रेफs in it, that is, a भ्रमर; hence a bee. Cf. for the idea in the verse, निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं पिबतः सुताननम् । महोदधेः पूर इवेन्दुदर्शनाद्गुरुः प्रहर्षः प्रबभूव नात्मनि ॥ (*Raghu* III. 17). The *Sarasvatīkaṇṭhābharaṇa* quotes this verse with the remark संदिग्धस्य गुणता, and the *Alaṁkāratilaka* as an illustration of the figure of speech दृष्टान्त.

Stanza 28–Himālaya is described here as having been both sanctified and adorned by Satī being born to him as a daughter He is compared to light, the heavenly path, and a learned man, and Pārvatī to the extremely brilliant flame, the Ganges, and polished grammatically correct speech, respectively. प्रभया महत्या lit. great owing to lustre, that is, possessing a great lustre. The brilliant flame makes the light appear to advantage and also sanctifies it by completely dispelling darkness. शिखा is the bluish flame at the top, while दीप is the whole burning part above the wick, including the flame; hence Mallinātha remarks शिखादीपयोः अवयवावयविभावाद्भेदेन निर्देशः. Or दीप may be taken to mean 'a lamp.' त्रयो मार्गाः यस्याः सा त्रिमार्गा the Ganges (see notes on I. 15). त्रिदिव is heaven. तृतीया द्यौः, त्रि here meaning तृतीय—(तिसृष्वप्यवस्थासु त्रयो ब्रह्मविष्णुरुद्रा वा दीव्यन्त्यत्रेति, यद्वा ब्राह्मवैष्णवरौद्रभेदेन सात्त्विकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा।). The Ganges both adorns the heavenly path and sanctifies it as her sacred purifying waters flow by it. संस्कारः व्याकरणजन्या शुद्धिः तद्वत्या. A learned person (मनीषी) would be an object of scorn and ridicule, if he were to use barbarous ungrammatical speech. Refined courteous speech, on the other hand, adorns and purifies him, 'भद्रैषां लक्ष्मीर्निहिताधि वाचि' इति श्रुतेः । (Mallinātha). Nārāyaṇa remarks, अत्र मनीषिणः पूतत्वं सुकृतलाभः । तदुक्तम्—यस्तु प्रयुङ्क्ते कुशलो विशेषे शब्दान् यथावद् व्यवहारकाले । सोऽनन्तमाप्नोति जयं परत्र वाग्योगविद्दुष्यति चापशब्दैः ॥ ...अनेनोपमानेन हिमवतः पङ्क्तिपावनत्वं द्योत्यते । अत्र मनुः—यश्च व्याकुरुते वाचं यश्च मीमांसतेऽध्वरम् । तावुभौ पुण्यकर्माणौ

पङ्क्तिपावनपावनौ. Bhavabhūti in *Uttara* V. thus refers to राक्षसी वाक् and its opposite, the सूनृता वाक्. ऋषयो राक्षसीमाहुर्वाचमुन्मत्तदृप्तयोः । सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥ कामं दुग्धे विप्रकर्षत्यलक्ष्मीं कीर्तिं सूते दुष्कृतं या हिनस्ति तां चाप्येतां मातरं मङ्गलानां धेनुं धीराः सूनृतां वाचमाहुः ॥ The *Alaṁkārasarvasva* quotes this verse to illustrate उपमा.

Stanza 29—We prefer the reading क्रीडारसात् (or क्रीडारसं) निर्विशतीव बाल्यम् to...बाल्ये. Pārvatī appeared to enjoy to her heart's content her child-hood. The force of इव is that Pārvatī being Ādimāyā, could not have any real interest in the pastimes of children. But as she had taken birth on the earth, she had naturally to behave in a manner suited to her avatāra. (क्रीडया रसः or क्रीडा एव रसः) यत्र तत् क्रीडारसं बाल्यम्. Child-hood, it is well-known, is given to play and sport. Mallinātha reads क्रीडारसं निर्विशतीव बाल्ये which ultimately means the same thing. But बाल्यं निर्विशती is more poetic than बाल्ये क्रीडारसं निर्विशती. विश् with निः to enjoy. 'निर्वेशो भृतिभोगयोः' इति विश्वः, मन्दाकिन्याः सैकतेषु (on the sandy banks) वेदिकाभिः. Three pastimes indulged in by Pārvatī are referred to here. One is that of raising small dams or altars of the sands on the banks of the Ganges, demolishing them and re-raising them. Even now, children are seen taking great pleasure in this pastime on the bank of the local rivulet, especially in villages. The *Megha* refers to another kind of pastime on the sands, अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ मन्दाकिनी, the name of the Ganges in heaven. As Pārvatī presumably lived on the highest peak, the river is rightly called here by the name मन्दाकिनी, while in I. 16. as the Kirātas and others are not the denizens of heaven, the river is called भागीरथी which is her name on the earth. वेदिका is a small वेदि, altar. This pastime shows the religious temperament of Pārvatī. The second pastime was that of playing with the ball. What this pastime is, it is difficult to say. It might be that of stroking the rubber ball with the palm of the hand again and again, whithout allowing any break in the strokes. One who would do this feat the largest number of times, is the winner. Or the ball is to be used in striking one another with. This however would be a rather violent pastime for girls. पुत्रिका is a doll made of ivory or formed of cloth. As पुत्रिका itself means 'a doll,' कृत्रिम is to a certain extent superfluous. Playing with dolls and playing the matron, is perhaps the most

popular pastime with girls. The motherly instinct is usually most predominant in girls and it is positively amusing to see very small girls, playing the matron, fondling their dolls, and thus successfully imitating the actions of their mothers. The *Kāvyānuśāsana* and *Sarasvatīkanṭhābharaṇa* quote this verse to illustrate क्रीडिता.

Stanza 30—उपदेशस्य काले when she became fit to be instructed. उपदेश: instruction. In स्थिरोपदेशाम्, उपदेश seems to have been used in the sense of 'impressions'. Pārvatī was not under the necessity of learning anything anew. She had mastered all the lores in her past birth and the impressions of those, being abiding, had not been effaced, though she had taken another birth. At the proper time these lores revealed themselves to her, the instruction given by her preceptors, being merely निमित्तमात्र. The idea is that she very easily mastered what the teachers taught her or that without any help from the teachers, she came to know every thing. The poet explains the advent of the lores by two comparisons. In the first, the विद्याs are compared to rows of swans, पार्वती to the Ganges and उपदेशकाले to शरदि. Here, the swans actually leave one place and go to another. In autumn, it is well-known that swans leave the Mānasa lake and return to the plains. Cf. आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ *Megha.* where Mallinātha remarks कालान्तरे मानसस्य हिमदुष्टत्वाद्धिमस्य च हंसानां रोगहेतुत्वादन्यत्र गता हंसाः पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धिः। Some lores, it seems, similarly actually passed from the preceptors to Pārvatī. As Nārāyaṇa remarks द्विविधो विद्याविनयः। यदाह विष्णुगुप्तः 'कृतकः स्वाभाविकश्च विनयः' इति। तत्र कृतके विनये प्रथममुपमानं दर्शयति...स्वाभाविके विद्याविनयेऽप्युपमानमाह—आत्मभासः नक्तं महौषधिमिवेति। In the second comparison, Pārvatī is compared to the महौषधि and the विद्याs to आत्मभासः. The lustre of the luminous herb does not come to it from outside. It is always in the herb, but owing to the sun's overpowering light, the lustre cannot assert itself till night has fallen. Similarly the विद्याs had been all the while with Pārvatī, only they waited till the proper उपदेशकाल to reveal themselves. While in the first comparison, the swans are not always to be found on the Ganges, they go there from the Mānasa lake. From the fourth line, it appears that all the lores were known intuitively by Pārvatī, while the two comparisons show that they were

partly intuitive and partly learnt. उपदेशकाले may also imply that some instruction was provided for her. The luminous herbs at night time are already referred to in I. 10 above.

Stanza 31—बाल्यात्परं वयः the age that follows child-hood, hence youth. In the first three lines the poet describes the glory of youth in general and not that of Pārvatī. असंभृतं lit. not brought together, that is, natural. अङ्गयष्टिः a beautiful body as यष्टिः may be taken प्रशंसार्थे (हस्तयष्टिलतादयः प्रशंसावचनाः) or अङ्गं यष्टिः इव, a slender body which is regarded as a sign of beauty. A beautiful woman is always described by Sanskrit poets as तन्वी. The expression may be taken here in the sense of 'a body in general,' as the poet apparently wants to assert that youth is the decoration of all bodies, whether beautiful or otherwise. The body naturally appears more beautiful in youth. आसव इति आख्या यस्य नास्ति तत् अनासवाख्यम्. आसवः wine. करणम्—व्यापारवत् असाधारणं कारणं करणम् or साधकतमं करणम्, the cause that never fails to produce its effect. Two things are known to be unfailing causes of intoxication, wine and youth. Youth again is the period when love can have its full play, hence it is said to be another missile in the hands of Kāma who is already provided with the arrows viz. flowers. Kāma is called पुष्पबाणः and as these arrrows are said to be five, he is also called पञ्चबाणः—The five arrows are—अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ or संमोहनोन्मादनौ च शोषणस्तापनस्तथा । स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्तिताः ॥ पुष्पात् व्यतिरिक्तं (समधिकं more potent, over and above). The *Sāhitya* quotes this verse to illustrate यौवनशोभा ; the *Rasagaṅgādhara*, *Sarasvatī*, *Alaṁkārasarvasva*, *Alaṁkārakaustubha*, and *Alaṁkārasūtra*, refer to it in connection with the figure of speech विभावना, and the *Alaṁkāratilaka* refers to it as an instance of स्वजातिव्यतिरेक.

Stanza 32—विभक्तम् made manifest. Youth caused certain developments in her limbs and made the body beautiful in all its parts. चतस्रः अस्रयः (corners) यस्याः सा चतुरस्रा शोभा यस्य तत्. lit. possessed of beauty in the four parts, that is, possessing perfect, all round beauty. The expression चतुरस्र occurs in *Raghu* VI. 10. मनुष्यवाह्यं चतुरस्रयानमध्यास्य कन्या परिवारशोभि । In the reading 'चतुरस्रशोभि, 'भि is to be taken as a long syllable, being at the end of a Pāda.

The Trivandrum edition reads...शोभम्. Youth did not import any out-side beauty into her body; the beauty was already there, it was merely revealed by youth. How this was accomplished imperceptibly and thoroughly, is made clear by the two comparisons. It is often remarked that a painter does not draw anything new, he merely makes manifest by his brush what has been already on the canvas. The picture is quite unconsciously revealed under the touch of the painter. The lotus also has its beauty revealed when the rays of the sun open its petals. A day-lotus opens its petals and blossoms up when the sun rises. A night lotus acts similarly at the rise of the moon. तूलिका is a painter's brush. The *Sarasvatī* quotes this verse to illustrate यौवनसंपद्. The *Kāvyālaṁkārasūtravṛtti* remarks अत्र चतुरस्रशोभीति न युक्तम् ।

Stanza 33—The poet now describes in detail the various limbs of Pārvatī in seventeen stanzas. The description begins with the foot and ends with the head. Mallinātha remarks in this connection that the description of deities should commence with the foot, and of human beings with the hair on the head (देवतानां रूपं पादाङ्गुष्ठप्रभृति वर्ण्यते मानुषाणां केशादारभ्येति धार्मिकाः ।). The nails of the toes of Pārvatī were red and were shooting forth red lustre all round. The feet also were tender like lotuses. As Pārvatī walked along, it appeared as if red land-lotuses spreading their reddish lustre were being formed at every step. Her feet thus were possessed of the beauty of the land-lotuses; but this beauty was superior to and more extensively spread than the beauty of the ordinary lotuses which are confined to particular places and would not grow anywhere. The beauty created by Pārvatī's feet could be seen wherever she went. There is the Alaṁkāra निदर्शना in the verse, which is defined by Mammaṭa as अभवन्वस्तुसंबन्धः उपमापरिकल्पकः । How can the feet be said to possess the beauty of land-lotuses? Thus there is an impossible connection described, which however ends in a comparison, the idea being that the feet resemble the lotuses. In the first two lines there is another fancy. As Pārvatī walked on, her soles being pressed by the heavy weight of the hips, breasts etc. as it were spat out blood in the form of the red lustre shooting up from the nails. Or, the soles had the lac dye applied to them profusely and the poet fancies that a

portion of this lac dye was as it were thrown out by the soles when pressed from above, in the form of the red lustre, just as a person who has taken too much food vomits a part of it, if he exerts himself too much. The whole thing simply means that her feet were naturally reddish and had probably the lac dye applied to them in addition and the nails of the toes were also reddish. The possession of red soles and nails is a sign of great beauty (अत्र सामुद्रिकाः—यस्याः रक्ततलौ (रक्तनखौ Arunagiri) पादावुन्नताग्रौ तलस्पृशौ । निगूढगुल्फौ निहतौ सा स्यान्नृपतिसंमता ॥ Mallinātha). अभ्युन्नतयोः अङ्गुष्ठनखयोः प्रभाभिः-निक्षेपणम् stamping, firm tread. उद्गिरन्तौ-the use of such words in a metaphorical sense, as here, is not vulgar according to Dandin (निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ *Kāvyādarśa*). अव्यवस्थाम्, having no restraint or settled arrangement. The *Alaṁkāraśekhara* quotes this verse with the remark अत्र चरणः स्थलारविन्देन वर्णितः ।

Stanza 34—The gait of beautiful ladies is often described to be slow and majestic like that of a swan or an elephant. Cf. यदि हंस गता न ते नतभ्रूः सरसो रोधसि दृष्टपथं प्रिया मे । मदखेलपदं कथं नु तस्याः सकलं चोर गतं त्वया गृहीतम् ॥ and also हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता । *Vikram* IV. The poet says in the present verse that Pārvatī learnt her gait from the swans who were only too willing to teach her, as they had their own axe to grind in that matter. The swans had all along been marking that though they were more learned in the matter of gait than Pārvatī, they had to learn a good deal from Pārvatī herself. Pārvatī had jingling anklets on her feet and the swans had none. The swans therefore wished to learn the art of producing the correct jingling sound. Now a Vidyā can be acquired by attending upon the preceptor and serving him devotedly (this the swans were not prepared to do as it would have taken a long time) or by giving ample remuneration to the preceptor (the swans could not avail themselves of this second method either) or lastly by the exchange of a Vidyā (गुरुशुश्रूषया विद्या पुष्कलेन धनेन वा । अथ वा विद्यया विद्या चतुर्थी नोपपद्यते ॥ quoted by Mallinātha). The swans found the last method to be an admirable one and within their means. They would train Pārvatī in the matter of graceful movements of the feet and would learn from her in return the music of the anklets. The bargain would be thus quite equitable or even more favourable

from the point of view of the swans. The whole thing simply means that Pārvatī had a very beautiful gait like that of the swans. हंसानां राजा—राजहंसः; हंसास्तु श्वेतगरुतश्चक्राङ्गा मानसौकसः। राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः॥ इति सिंहः। संनताङ्गी whose limbs are bent, or rather whose body is slightly stooping (Cf. स्तोकनम्रा स्तनाभ्याम् *Megha*). The Trivandrum edition reads संनतांसा which is also a good reading and would provide another ground for similarity between the swans and Pārvatī. The swans have slightly bent shoulders (स्मर्तव्याः शिथिलांसहंससरुचयः गोदावरीवीचयः। quoted by Aruṇagiri). Having a slightly bent shoulder is a sign of auspiciousness in women also (संनतांसाः स्त्रियः पूज्या उन्नतांसस्तु पूरुषाः। इति सामुद्रिकप्रसिद्धिः। Nārāyaṇa). गतेषु—गतं P. P. used as a noun. लीलया आञ्चिताः (lit. worshipped, adorned, full of) विक्रमाः (steps) येषु तेषु. लुब्ध—greedy, extremely eager. नूपुर—an anklet, worn by maidens and also by married ladies. This verse is quoted in the *Alaṁkāraśekhara* with the remark, अत्र गमनं हंसवत् वर्णितम्।

Stanza 35—वृत्त—round, well-formed on all sides. पूर्वमनुगते अनुपूर्वे गोपुच्छाकारे, broad at the source and tapering, like a cow's tail. शुभ beautiful, auspicious. न is to be taken with आतिदीर्घे; it cannot be taken separately as in that case it would have to be construed with वृत्तानुपूर्वे also, which is absurd. शेषाणाम् अङ्गानां निर्माणे एव विधौ, for the purpose of arranging to create the remaining limbs. The idea is: Pārvatī's thighs were extremely beautiful. In fashioning them, the creator exhausted the whole stock of loveliness he had at his command. When he finished off the creation of the thighs, and naturally wanted to fashion the remaining limbs, he found, to his consternation, that he had no materials left for that purpose. His efforts, therefore, had to be directed first to create loveliness out of which the other limbs were to be formed. Or the idea is that, after creating so beautiful thighs, the creator had to be specially careful in creating the other limbs which obviously ought to be such as would become the thighs. Hence his efforts were redoubled for securing a sufficiently high order of loveliness. The second interpretation does not appear to be charming. It can be defended only on the ground that the loveliness out of which the other limbs were fashioned, cannot be the same

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as that of which the thighs were made, as the lāvaṇya of the face, for instance, is different from the lāvaṇya of the hands, so that the question of the stock of lāvaṇya being exhausted, which is emphasised in the first interpretation, does not arise. This contention is hardly satisfactory. Lāvaṇya should obviously mean 'loveliness in general'. It would be too much to suppose that the lāvaṇya of the thousand and one parts of the body, has as many distinctions as the parts themselves. Secondly, and this is a more important objection, the second interpretation does not sufficiently appreciate the contrast between शेषाङ्गनिर्माणविधौ and उत्पाद्य लावण्ये (which contrast, by the by, is made more clear by the reading लावण्यमुत्पत्तुम्). The creator wanted to create the other limbs, but he could not carry out his intention. He had to lay aside his plan of fashioning the limbs for the time being, and had to take up the fashioning out of loveliness first. Dakṣiṇāvarta reads लावण्यमुत्पत्तुम्, where उत्पत्तुं would have to be taken to mean उत्पादयितुम् । (अन्तर्भूतण्यर्थोऽयं प्रयोगः ।). आस—a Perfect form. In the Perfect, अस् 'to be' substitutes भू, and so the form would be बभूव and not आस. As the form is obviously ungrammatical, commentators display their ingenuity in defending and explaining it. Thus Mallinātha quotes शाकटायन ('तिङन्तप्रतिरूपकमव्ययम्' इत्याह शाकटायनः). Vāmana says that the form आस is not from अस् 'to be', but from अस् 'to go', or 'to shine'; so that आस would be perfectly grammatical. If अस् is taken to be गत्यर्थक, the reading लावण्ये उत्पाद्ये would be bad as remarked by Aruṇagiri (तत्र विसन्धिदोषोऽर्थासंगतिश्च गत्यर्थयोगे कर्मणोऽपेक्षितत्वात् ।) Whatever meaning we assign to अस्, it would have to be taken metaphorically, आस=दिदीपे, or गतः, that is, प्रवृत्तः. We think it best to agree with Vallahha (कवीनामयं प्रामादिकः प्रयोगः) and say that this is a case of poetical license. This verse is quoted in *Citramimānsā*, as an illustration of उत्प्रेक्षा, and in *Alamkāravimarśinī* with the remark एवमिवशब्दोऽपि क्वचित् तर्कमेव प्रतिपादयति ।

Stanza 36—Thighs of ladies are usually compared to the trunks of elephants (Cf. करभोरु or करभोपमोरुः) and to plantain stems (Cf. रम्भोरु where रम्भा means 'the interior stem of a plantain tree'). Both the trunks and plantain-stems are quite good in themselves and are known for beauty throughout the

world, but to compare Pārvatī's thighs to them, well, the very idea is absurd, Suppose, we take as a standard of comparison, not the trunk of any elephant, but the trunk of a Nāgendra (the best of elephants) and an excellent plantain-stem, say from the Nandana garden of the gods, still even these would have to be ruled out of order as standards of comparison. For, an Upamāna is obviously expected to be superior to the Upameya. But what do we find here? Take the case of the trunk of a lordly elephant. It is round, and tapering no doubt, and beautiful too, but what of the rough skin covering it? Would not such a comparison suggest to a certain extent that the thighs of Pārvatī were कर्कश? To suggest that the soft tender thighs of Pārvatī had something of roughness about them would be sheer impertinence. The trunk is therefore out of question. The plantain-stem would be all right, but it is always and invariably cool, but just think, what would happen if one were to resort to it in winter. Pārvatī's thighs were invariably pleasing as she was a Śyāmā (शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते ॥ also शीतकाले भवत्युष्णमुष्णकाले च शीतलम् । सुन्दरीणां कुचद्वन्द्वमूरुद्वन्द्वं च । quoted by Nārāyaṇa). The plantain-stem is thus also out of question. Thus the only two things that could possibly be thought of as standards of comparison, can be unceremoniously dismissed, as not being fit for such a high honour. The thighs had thus no parallel anywhere. त्वचिकर्कशत्वम्, an Aluk compound, 'आमूर्धमस्तकात् स्वाङ्गादकामे' इत्यलुक्. It may be separated as त्वचि कर्कशत्वात् without any change of meaning, but in that case, the symmetry is broken as एकान्तशैत्यात् is one expression. एकान्त must be taken here to mean 'invariable' and not 'intense'. The plantain-stem is ruled out of order, not because it is intensely cool, but because it is invariably cool. कदलीविशेष: an excellent कदली, as पुरुषविशेष: means 'an excellent man'. परिणाहि lit. expansive (परिणाहो विशालता इत्यमरः) hence, great. बाह्य—outside, excluded from. This verse is quoted in *Alaṁkāraśekhara* as an illustration of निन्दोपमा and तुल्ययोगिता and in the *Kuvalayānanda* as that of तुल्ययोगिता.

Stanza 37—The poet says that there is no need at all of describing the beauty of Pārvatī's hips. The very fact that Śiva, who was absolutely averse to all feminine charms, and

whom no female even in her wildest dreams, would have thought it possible to allure, consented to marry Pārvatī, speaks volumes of the charm of her hips. The reading अनुमेयशोभि cannot properly be explained. Mallinātha tries somehow to justify that form with the help of 'त्वप्रत्ययस्तु गतार्थत्वात् न प्रयुक्तः' of Vāmana (शोभते इति शोभि आवश्यके णिनिः, ततस्त्वप्रत्ययः । अनुमेयं शोभित्वं शोभा यस्य तत् अनुमेयशोभि ।). काञ्चीगुणस्य स्थानम् = नितम्बबिम्बम्. काञ्ची is the girdle, or waist-band (Marathi, कमरपट्टा). अनिन्दिता, not to be blamed, that is, beautiful in al: her limbs. गिरिशः–गिरिः (कैलासः अस्य अस्तीति, or गिरौ शेते इति Śiva. पश्चात् after Pārvatī had won over Śiva by her penance. कमनीयम् fit to be loved or yearned after. Mallinātha points out in detail, how the inference referred to can be drawn from the Hetu which is non-fallacious, गिरिजानितम्बबिम्बं विश्वातिशायिसौन्दर्यं गिरिशाङ्कारूढत्वात्, व्यतिरेकेण नार्यन्तरनितम्बबिम्बवत् विपक्षे हेत्वनुक्तिरेव बाधिका । दाक्षायणीनितम्बबिम्बस्य तु पक्षसपक्षयोरन्यतरभावानातिवृत्तेः निष्कलङ्कमनुमानमिति... । This verse is quoted in the *Alaṁkāratilaka* with the remark झटिति अर्थापकत्वे गुणः and in the *Kāvyālaṁkārasūtravṛtti* to show क्लिष्टत्व.

Stanza 38—The poet describes in this verse, the navel and the line of hair on the stomach of Pārvatī. The navel was quite deep and the line of hair extended right up to the navel and was possessed of a shining black colour. The possession of a deep navel is a sign of beauty. Cf. निम्ननाभिः *Megha*, निमग्ननाभेर्निपताद्रिशङ्कितम् । *Vikram* IV, गङ्गावर्तसनाभिर्नाभि *Daśakumāra*, प्रजापतेः सौकुमार्यादङ्गुलिमुद्रामिव निमग्नां नाभिमण्डलीमावर्तिनीमुद्वहन्तीम *Kādam*. The line of hair is compared to the shooting ray of the blue sapphire, the central gem in the waistband. सिततरस्य = असितस्य इन्द्रनीलस्येत्यर्थः । (Mallinātha) तस्याः (पार्वत्याः, or नीव्याः) मेखला तस्याः मध्यमणेः अर्चिः इव. The central gem is always the biggest and the brightest. नीवी is the knot at the waist of the lower garment worn by women. The line of hair crossed the obstacle viz. the नीवी on the way and entered the navel below. The *Alaṁkāratilaka* regards this verse as अश्लील. Some commentators read after this verse, the verse गम्भीरनाभी... which also describes the navel and the line of hair. The poet nowhere describes the same thing twice and the verse which is not commented upon by Mallinātha or Aruṇagiri is likely to be an interpolation. The translation would be 'the dark fresh line of hair by the side of the well in the form of the deep

navel, shone like a bunch of moss dropped down from the beak of the Cakravāka birds in the form of the breasts, that were afraid of the moon in the form of the face '. The Cakravāka pair is separated at night time, hence it is afraid of the moon. The bird threw down the शैवलमञ्जरी it had been eating when the moon rose as that was the signal for the separation from its mate. The शैवलमञ्जरी is said to be the line of hair thrown down by the breasts-Cakravākas on the appearance of the moon-face.

Stanza 39—Pārvatī's waist was thin and she had three very charming folds on her belly. A thin waist and folds on the belly are regarded as signs of great beauty. Cf. मध्ये क्षामा *Megha*, तया वियुक्तस्य विलग्नमध्यया... *Vikram* IV. सौधारोहणपरिपाट्या वलित्रयं *Daśakumāra*. On वेदिविलग्नमध्या, Aruṇagiri remarks वेद्या विलग्नं मध्यमिव मध्यं यस्या इति विगृह्णानो दक्षिणावर्तः सप्तम्युपमानेत्यादिना समासममंस्त । वयं तु वेदिरिव विलग्नमध्येति विगृह्य 'उपमानानि' इति समासं मन्यामहे । विलगाति हसतीति विलग्नं कृशमित्यर्थः।, विलग्नं literally means 'sticking together', hence close, or thin. Halāyudha gives मध्य also as the meaning of विलग्न (अवलग्नं विलग्नं च मध्यो मध्यम इत्यपि). In that case, the compound वेदिविलग्नमध्या (वेदिविलग्नं (मध्यम्) इव मध्यं यस्याः सा) ought to have been वेदिमध्या or वेदिविलग्ना only (as the sūtra सप्तम्युपमाने.... requires the elision of the second member of the compound). A वेदि is the sacrificial altar; it is narrow in the middle (वेद्याः कृशमध्यत्वं प्रसिद्धम् । Nārāyaṇa). बाला is a girl of sixteen years, just developing into a young woman. वलित्रय—the three folds on the belly. Tho poet imagines that the Valitraya was really a stair-case provided for the God of love to ascend up to her heart. Pārvatī was now fast approaching youth which is a fit time for entertaining thoughts of love. Youth knew this well and in order that love might reach her heart without any hindrance, it had created the stair-case in the form of the folds, for the God of love to ascend. We shall have to presume in this case that the God of love would enter her body by the feet, in order that the ascent by the folds might be possible, or perhaps, the comparison need not be stretched too far. The other reading आरोहणार्थं नवयौवनस्य कामेन is also a good one. The idea would be that the God of love placed the flight of steps in order that the fresh youth might ascend up to the breasts, the

face, etc. to work in them the various changes due to itself. Dakṣiṇāvarta reads कालेन for कामेन and explains it as यौवनोत्पादककालेन. Aruṇagiri thus criticises his explanation, तत्र कर्तृविशेषस्यानुपयोगः। कर्तृमात्रस्यान्यथापि सिद्धिः। This verse is quoted in the *Suvṛttatilaka* with the remark, रूपवर्णनं यथा कालिदासस्य.

Stanza 40—Fully developed breasts, with no interval between them, are a sign of beauty. Cf. अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता। *Vikram* IV. उत्पल is a blue lotus. The presence of the dark nipple is an effect of youth. The poet says that the two breasts so closely pressed against each other that there was hardly any interval left between them. Even a lotus fibre, slender as it is, could not have found enough space for itself. What then is to be said of a Maṇisūtra, for instance? The reading मृणालसूत्रेण पदं न लब्धम् lacks emphasis as there is no अपि, which seems to be quite necessary. मृणालसूत्रान्तरमप्यलब्धमिति पाठे कर्मणि निष्ठा। (Nārāyaṇa). In *Megha*, the poet refers to the dark nipple in the centre, the remaining portion of the breasts being whitish yellow, मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः।

Stanza 41—शिरीष is a kind of flower, which is extremely delicate; Mimosa Śirīṣa. The poet says that the arms of Pārvatī were even more tender than a Sirīṣa garland. This can be inferred from the following facts. Kāma had tried his best in his first attemps to attract the mind of Śiva towards Pārvatī, but had been miserably worsted. This defeat, however, did not discourage Madana in the least. He tried to equip himself in a better manner than before. He had used in his first attempt his flowery arrows, but without any effect. Growing wiser by experience, he now thought of still more delicate objects—which however are the sharpest weapons in the hands of Kāma—and ultimately pitched upon Pārvatī's arms. When Śiva, after marriage, found the arms of Pārvatī twined round his neck in close embrace, he became a complete slave to Kāma who thus wiped out his former infamy. Pārvatī's arms, in plain language, were the most delicate ever seen. As शिरीष is not mentioned among the five arrows of Madana, we must understand that Madana occasionally uses other flowers also as his arrows. The reading शिरीषपुष्प...is inferior, as in order that there should be something corresponding to the

arms which are कण्ठपाशौ, we want शिरीषमाला which alone can be worn on the neck. कण्ठपाशौ—The idea is that Śiva was tied down as one would tie down a beast by the neck and dragged mercilessly. मकरः (a kind of fish) ध्वजः यस्य तेन. Madana is described as having a fish as his banner, or a fish on his banner. An additional verse is read here by some, describing the hands and nails of Pārvatī, निर्भर्त्सिता...'The pair of her hands with the beautiful nails, which treated with contempt the fresh leaves of the Aśoka, rendered nugatory the beauty of the sky, at evening time, with its newly risen moon.'

Stanza 42—Pārvatī had a very beautiful slender neck on which she used to wear a fine necklace of perfectly round pearls. Both the neck and the necklace added beauty to each other. The neck was made to appear more charming by the beautiful necklace, which in its turn appeared to great advantage by having such a charming resort. Both of them were thus भूषण and भूष्य. As the neck made the necklace appear more beautiful, it was the भूषण of the latter and as it itself was rendered more beautiful by the necklace, it was the भूष्य also. Similarly the necklace also was possessed of the भूषणभाव and the भूष्यभाव. तनुश्वासौ बन्धुरश्च तस्य. बन्धुर beautiful; it may also mean 'slightly bent' (बन्धुरौ नम्रसुन्दरौ–वैजयन्ती which also gives the meaning 'uneven' बन्धुरं तून्नतानतम्). Mallinātha reads स्तनबन्धुरस्य and explains it as स्तनाभ्याम् उन्नतस्य, 'raised up or made erect by the breasts.' Against Mallinātha's reading and its interpretation, the following points may be noted—बन्धुर does not mean उन्नत; the Amara quoted gives the meaning उन्नतानत, that is, undulated and not उन्नत. There is not much propriety in the statement that the neck appeared erect or beautiful (if we take बन्धुर to mean 'beautiful') on account of the breasts. The corresponding adjective in the case of मुक्ताकलाप is निस्तलस्य, which does not mention any out-side agency. It is therefore reasonable to suppose that the कण्ठ also should have an adjective of a similar nature. One can easily understand how the original reading तस्यास्तनुबन्धुरस्य came to be changed to तस्याः स्तनबन्धुरस्य Some copyist perhaps wrote तस्या स्तनुबन्धुरस्य separately and another, failing to understand that the स् in स्तनु was due to a Samdhi, added a visarga after तस्या, changing it into तस्याः. The impulse to think

of स्तन, in place of स्तनु was then naturally irresistible as the नु instead of न could be explained as being due to the attraction of the उकार in न्धु immediately following and ultimately the reading तस्याः स्तनबन्धुरस्य came to be established. मुक्ताभिः कृतः कलापः तस्य. कलाप is used here in the sense of an ornament. निस्तल means round, circular. निस्तल seems to refer to borh मुक्ता and कलाप. The ornament was circular in form (like our गळसरी) and it was made of fine round pearls. Perfectly round pearls are extremely rare and so costly. अन्योन्येन शोभाजननात् also implies अन्योन्यस्मिन् शोभाजननात् (जननम् in the sense of उत्पत्तिः). As Nārāyaṇa remarks, यद्यप्यन्योन्येन शोभाजननादिति विग्रहे शोभाजनने हेतुभूतयोः कण्ठमुक्ताकलापयोः भूषणभाव एव कण्ठोक्तः (directly expressed) न भूष्यभावः, तथापि भूष्यमाणयोः कण्ठमुक्ताकलापयोर्भूष्यभावोऽप्यर्थादायातीति न काचिदनुपपत्तिः। भूषणभूष्ययोः भावः भूषणभूष्यभावः, instead of भूषणभूष्यभावौ, as the word भाव is used in a general sense and the expression all the same does mean भूषणभावश्च भूष्यभावश्च. Cf. for the idea of the limbs beautifying the ornaments, इयमवयवैः पाण्डुक्षामैरलंकृतमण्डना, *Mālatī*. This verse is quoted in the *Alaṁkārasarvasva*, *Sarasvatī*, *Alaṁkārasūtra*, *Alaṁkāratilaka* and *Alaṁkārakaustubha*, as an illustration of the figure of speech अन्योन्य (क्रियया तु परस्परं वस्तुनोर्जननेऽन्योन्यम्। Mammaṭa). The *Sarasavatī* also quotes it with the remark, उद्दीपनविभावेषु विभूषणम् यथा.

Stanza 43—The Goddess of beauty had long been on the look out for some suitable abode where she would find all characteristics of beauty. So far her attempt had been unsuccessful. There were no doubt certain good abodes like the lotus or the moon, but each one of them lacked certain features which the other possessed. The moon for instance, possesses a peculiar charm, but lacks the fragrance of the lotus and is pale by day. The day-lotus which closes its petals during night time, has fragrance, delicacy etc., but does not possess the charming loveliness of the night lit. by the moon. Lakṣmī, therefore had to make her stay in the lotus only for the day time and had to go to the moon to pass the night. She had to make these journeys most unwillingly, but it could not be helped. Now, however, that Pārvatī's face was there, these tiresome journeys of Lakṣmī had come to an end. For, Pār-

vati's face possessed the charms of both the lotus and the moon, and the proverbially unsteady Lakṣmī did find a permanent abode in her face, after a long waiting. Pārvatī's face, in plain words, was possessed of the beauty of both the lotus and the moon. भुङ्क्ते enjoys, भुजोऽनवने इत्यात्मनेपदम्, आभिख्याम्=कान्ति lustre, charm. लोला unsteady. Cf. येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययशः प्रमृष्टम् । *Raghu* VI. द्वौ संश्रयः यस्याः ताम्. प्रीतिः delight, pleasure. This verse is quoted in the *Kāvyaprakāśa* to illustrate ख्यातेऽथ निर्हेतोरदुष्टता, with the remark अत्र रात्रौ पद्मस्य संकोचः दिवा चन्द्रमसश्च निष्प्रभत्वं लोकप्रसिद्धमिति न भुङ्क्ते इति हेतुं नापेक्षते । The *Kāvyapradīpa*, *Kāvyānuśāsana* and the *Alaṁkārasūtra* also quote it for the same purpose, and the *Vyaktiviveka*, to illustrate लोकप्रमाण.

Stanza 44—By पुष्प we are here to understand a white flower. प्रवाले उपहितम्-प्रवाल a fresh reddish sprout. मुक्ताफल is white and विद्रुम (the coral) is red. ताम्रे ओष्ठे पर्यस्ता रुक् यस्य. स्फुटे (स्पष्टकान्तौ) विद्रुमे तिष्ठतीति तत्. Pārvatī's smile was white and as the smile was diffused over the red lips, the ultimate result was a mixture of red and white. If we want to compare her smile to something, we must find out some object which is both red and white. As matters stand, we cannot find out such an object. By clever manipulation, however, two objects may be cited as resembling her smile. Take a white flower and imagine it to be laid in fresh red sprouts (which are not naturally found covering the flower) and then you would have an exact representation of Pārvatī's smile. Similarly, a white pearl set in the red coral would represent the smile. विशद white or clear अनुकुर्यात् would imitate. अनुकरणं हि तुल्यतया वर्तनमिति 'तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्' इति षष्ठी । Cf. ताम्रोदरेषु पतितं तरुपल्लवेषु निर्धौतहारगुलिकाविशदं हिमाम्भः । आभाति लब्धपरभागतयाधरोष्ठे लीलास्मितं सदशनार्चिरिव त्वदीयम् ॥ *Raghu* V. The *Alaṁkāracūḍāmaṇi* quotes this verse, with the remark पुष्पाणां शुक्लतैव, the *Alaṁkārasarvasva*, as an illustration of अतिशयोक्ति, the *Alaṁkāraśekhara*, with the remark अत्रौष्ठस्य प्रवालेन वर्णनम्, the *Citramīmāṅsā* and *Sarasvatī*, with the remark तत्रौष्ठस्मितं स्मितम्, and the *Kāvyālaṁkāraṭippaṇa* with the remark यद्यर्थे तु नासंभवो दोषः ।

Stanza 45—अभिजाता वाक् यस्याः तस्याम्. अभिजात—noble or of noble descent; here it must be taken to mean 'sweet' or 'agreeable'. An अभिजात person is thus described-प्रदानं प्रच्छन्नं गृहमुपगते

संभ्रमविधिः निरुत्सेको लक्ष्म्यामनभिभवगन्धाः परकथाः। प्रियं कृत्वा मौनं सदसि कथनं नाप्युपकृतेः श्रुतेऽत्यन्तासक्तिः पुरुषमभिजातं कथयति ॥ अमृतं स्रावयति इति अमृतस्रुत् तेन. Pārvatī's voice as it were distilled nectar, that is, it was so pleasing to the ear. प्रजल्प् (to prattle) has rather a bad sense. संजल्पितायां the other reading would be better. तस्यां प्रजल्पितायां is loc. abs. construction. प्रतिकूलः (repulsive, jarring) शब्दः यस्याः सा. प्रतिगतः कूलम् lit. going against the bank. अन्यैः पुष्टा अन्यपुष्टा, परभृता etc. are the epithets of the cuckoo or the Kokila bird. The cuckoo is so called, because the eggs of the cuckoo are supposed to be hatched by other birds, especially the crows. Cf. प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ *Śāk* V. The cuckoo is also the standard of comparison for sweet voice, but compared with the voice of Pārvatī, it fades into absolute insignificance and sounds jarring to the ears of the hearer, like a wrong string of the lyre when played upon. वितन्त्री the wrong string (विरुद्धा तन्त्री) which produces a discordant note. उत्पाद्यानां स्वरादीनां विहितं ताडनक्रमम्। विना या ताड्यते मन्दैः सा वितन्त्रीरिहोच्यते ॥ or वितन्त्री is a badly tuned lute. ताड्यमाना is also a significant expression. In the hands of a मन्द, the तन्त्री is not played upon, but beaten indiscriminately. It is not तन्त्रीवादन to which one is treated, but rather the तन्त्रीताडन. Just as the discordant note of the wrong string produces a jarring and displeasing sensation to the ear, while a harmonious वादन is going on, so the notes of the cuckoo were jarring to the ear, while Pārvatī wa speaking with her charming sweet voice.

Stanza 46—प्रकृष्टः वातः यस्मिन् सः प्रवातः (or प्रकृष्टः वातः) तस्मिन् यत् नीलोत्पलं तस्मात् निर्विशेषं (निर्गतः विशेषः यस्मात्). निर्विशेष—lit. in which there is no विशेष, that is, closely resembling. आयते (long or broad) अक्षिणी यस्याः सा. Long and broad eyes are a great sign of beauty. Sometimes the eyes are described as extending as far as the ears. मृगाङ्गना a female doe. Tremulous glances are also a sign of beauty and Sanskrit poets love to compare the glances of beautiful ladies to those of a female deer. Cf. चकितहरिणीप्रेक्षणा *Megha*, and the familiar मृगलोचना The poet says that the exquisite glances of Pārvatī so closely resembled those of the deer, that it was impossible to think that they both could have had them independently of each other. One of them must have been the borrower; it is diffi-

cult to decide whether Pārvatī borrowed the glances from the deer or the deer borrowed them from Pārvatī. Cf. for the idea, अपि दृष्टवानसि मम प्रियां वने कथयामि ते तदुपलक्षणं शृणु । पृथुलोचना सहचरी यथैव ते सुभगं तथैव खलु सापि वीक्षते ॥ *Vikram* IV, परस्पराक्षिसादृश्यमदूरोज्झितवर्त्मसु । मृगद्वन्द्वेषु पश्यन्तौ स्यन्दनाबद्धदृष्टिषु ॥ *Raghu* I. 40, अत्यन्तमात्मसदृशेक्षणवल्लभाभिराहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ *Śak* I. In the first quarter, the glances are said to resemble the blue lotuses shaken by the wind. Usually the eyes are said to resemble lotuses, but it is not uncommon to describe the glances also as so many lotuses. Cf. कटाक्षैर्नारीणां कुवलयितवातायनमिव *Mālatī* I. The glance from a lotus-like eye shot forth, has as it were the form of the lotus itself, so that as many glances are sent forth, so many lotuses would be formed. The unsteady glances resemble the lotuses shaken by a strong breeze. This verse is quoted in the *Dhvanyālokalocanā* and the *Alaṁkāravimarśinī*, with the remark, अत्र वाच्याया निदर्शनाया उपस्कारकत्वेनोपमेयोपमा गम्यते । Before this verse, some manuscripts read the verse कर्णद्वयस्थं... । 'The pair of Tāṭaṅka ornaments in the two ears of the mountain-princess shone brilliantly as though it was the sun and the moon (*puṣpavantau*) waiting upon her, knowing her to be the future wife of the enemy of Tripura [that is, Śiva].' The whole verse is read differently by some as ताटङ्कपत्रं विरराज तस्याः शैलात्मजायाः श्रवणद्वयस्थम् । मत्वा भवित्रीं मदनारिपत्नीं सेवासमेताविव पुष्पवन्तौ ॥ The meaning is practically the same.

Stanza 47—Kāma is possessed of a beautiful flowery bow with which he shoots arrows at others. The bow is also curved. Madana so far regarded his bow as the best that could be found in the world. But when he happened to look at the gracefully curved eye-brows of Pārvatī, which were so perfect that it appeared as if they were artificially drawn with a pencil, he thought that a rival had been born to his bow. But when he observed further that the eye-brows in question had in addition the graceful dalliance and knitting which his bow completely lacked, Madana became convinced of the superiority of the eye-brows over his bow and gave up his pride about the bow. आयता लेखा तयोः whose outline (लेखा) is long or broad. This is the reading of Mallinātha. The Trivandrum edition reads... आनतरेखयोर्सा (the printed text reads आनतरेखयोर्वा. It is clear from the com-

mentaries there, that the text ought to be as indicated above), which is decidedly better. आनता (bent) लेखा (line, form) ययोः, whose form is bent or curved. Curved eye-brows are known to be a sign of beauty. Such is not the case with आयतलेखत्व, which, in fact, has no propriety whatsoever with reference to the eye-brows. The reading सा for या also improves the sense and gets rid of the clumsiness involved in the reading with या. Instead of saying या कान्तिः तां वीक्ष्य, the poet could have easily said कान्ति वीक्ष्य. सा would mean तथाविधा that is, indescribable. If we read आनतरेखयोंसा यां वीक्ष्य, the whole would be one sentence. शलाकया अञ्जनेन (or शलाकाग्रावस्थितम् अञ्जनं तेन) निर्मितेन. अञ्जन is the black collyrium which is usually put into the eyes to enhance their beauty. The poet says that the curve of the eye-brows was so perfect that it could not have been a natural one. The eyebrows appeared to have been specially painted that way. लीलया or लीलायां चतुराम्. लीला graceful movements, here of course the knitting is meant. चतुर clever, expert. Nārāyaṇa takes it to mean 'beautiful', quoting वैजयन्ती as his authority (चतुरौ दक्षसुन्दरौ). This लीलाचतुरत्व proclaimed the superiority of the eye-brows over the bow. अनङ्गः an epithet of Kāma नास्ति अङ्गमस्य (so called, because his body was burnt down to ashes by Śiva. See Canto III) or न अङ्गं ज्ञानमस्मादिति वा as lovers are practically mad men. 'To love and to be wise is not given to man' (Bacon). This verse is quoted in the *Vyaktiviveka-vicāra* with the remark, अत्र सा यां वीक्ष्येति यत्तदौ विपर्ययेण पठनीयौ.

Stanza 48—तिरश्चां lit. of those who do not go straight, beasts, birds etc. बालाः (hair or tails) प्रियाः यासां तासां भावः तम् that famous. केशपाश—a mass of hair, पाश being used in the sense of कलाप (पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे) or पाश may be taken प्रशंसार्थे, beautiful hair. The reading तत् for तं would mean तस्मात्. Its position in the verse is not appropriate. It ought to have been placed before असंशयम्. As it stands, one is tempted to construe it with केशपाश, which can not be done as पाश is masculine. The yaks are proud of their beautiful hair (of which the caurīs are made for the use of kings, deities etc.) and rightly so. But Pārvatī's glossy curly hair were far superior to the hair of the yaks who therefore ought not to be proud of them any longer. But the yaks are lower beings and have no sense of shame; otherwise, the absurdity involved in their attaching too much

importance to their own hair, when the far superior hair of Pārvatī were in existence, would have been quite clear to them. The yaks again had ample opportunities to compare their hair with those of Pārvatī. When the cāmaras were waved to fan Himālaya, with Pārvatī sitting by his side, the contrast between the cāmaras and Pārvatī's hair, could have been very easily brought home to them. The yaks, however, were either too stupid to know this contrast or, knowing it, were too shameless to take any notice of it. Cf. for the same idea differently expressed, मृदुपवनविभिन्नो मत्प्रियाया विनाशाद्घनरुचिरकलापो निःसपत्नोऽस्य जातः । रतिविगलितबन्धे केशहस्ते सुकेश्याः सति कुसुमसनाथे किं करोत्येष बर्ही ॥ *Vikram* IV (where the hair are compared to the peacock's plumage). This verse is quoted in the *Kuvalayānanda* as an illustration of अप्रस्तुतप्रशंसा.

Stanza 49—The poet in this verse summarises the description of Pārvatī's beauty, Brahmadeva wanted to bring all beauty together in one place just to see how it would appear. He therefore brought together all standards of comparison, but as a huddled mass of these would produce no great charm, he, with great deliberation and mature thought, arranged them with great care, and succeeded in creating the body of Pārvatī. सर्वेषाम् उपमाद्रव्याणां समुच्चयेन. उपमाद्रव्य—a standard of comparison, such as the moon, lotus, coral etc. यथाप्रदेशं in the proper place. Thus Brahmadeva put the coral at the lip, the lotus at the eye and so on. Though Brahmadeva is the creator of the whole of the universe, it was not an easy job for him to create Pārvatī. He had to spend a good deal of प्रयत्न over her creation. Somebody might ask why Brahmadeva took all this care to create Pārvatī ; the answer is that he wanted to satisfy his curiosity to see how all beauty would look, when brought in one receptacle. Cf. सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । *Mālatī* I, चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु । *Śak* II.

Stanza 50—Nārada is one of the mind-born sons of Brahmadeva. He is represented as wandering from place to place, playing upon his lute called Mahatī, and acting as a messenger from gods to men and *vice versa*. His chief characteristic

is कलहप्रियत्व. He is also popularly known to have an erect tuft of hair on his head. Nārada once happened to come in course of his wanderings to Himālaya and there he saw the young Pārvatī sitting by the side of her father. Nārada who was a त्रिकालज्ञ, wishing to relieve the anxiety of Himālaya as regards Pārvatī's marriage, declared that Pārvatī was bound to win over Hara, by the sheer force of her love and also to secure half of the body of Hara for her permanent abode. She would thus furnish the one unique instance of a bride so completely securing her lord for herself. एकवधू—the bride *par excellence*, एक meaning श्रेष्ठ. The meaning 'one' or 'only one' of एक is also suggested. In marrying Pārvatī, Siva was not marrying a second wife at all (that would have been against the एकपत्नीव्रत), for Pārvatī was none else than Satī herself, his former wife. नारद is variously derived :—नरस्य धर्म्यं नारं ददाति इति, यद्वा नारं पानीयमित्युक्तं तत् पितृभ्यः सदा भवान्। ददाति तेन ते नाम नारदेति भविष्यति ॥; नारं नरसमूहं द्यति कलहेनेति वा; नुरिति नारमज्ञानं तद् द्यति ज्ञानोपदेशेनेति वा। कामिन चरतीति कामचरः, this shows that Nārada had gone to Himālaya accidentally and not with a deliberate purpose. किल—it is reported, so the story goes. पितुः समीपे is significant. If Nārada had seen Pārvatī all alone, he would not have perhaps thought of her marriage, but when he saw Himālaya also, he could easily imagine the feelings of a father who had a grown up daughter, and so he hastened up to set his anxiety at rest. भवित्री destined to be, to be taken with एकवधूं and शरीरार्धहराम्. प्रेम्णा shows that love alone and no other considerations would bring about the union. अर्धं हरतीति अर्धहरा, शरीरस्य अर्धहराम्. This refers to the अर्धनारीनटेश्वर form of Siva, which is half male and half female, the left half being appropriated by Pārvatī (Cf. कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्तायतीनाम्। *Mālavikā* I). Aruṇagiri remarks—शरीरस्यार्धहरामिति विग्रहः। अन्यथा अर्धशब्दस्य समप्रविभागवाचित्वे सति 'अर्धं नपुंसकम्' इति समासकरणादर्धशरीरहरामिति स्यात्। This verse is quoted in the *Sarasvatī* as an instance of महाभाग्य.

Stanza 51—A father who has a grown up marriageable daughter is always on the look out for a suitable husband for her and does not rest at ease till she is married. Himālaya, however, though days passed on and Pārvatī attained to the prime of youth, remained absolutely free from anxiety as he was sure that the declaration of the divine Nārada

was bound to prove true. He never even thought of another bride-groom, though the prospects of Pārvatī's marriage with Hara, appeared none too bright, as Śiva made no sign in that direction, and as he could not take the initiative as explained in the next verse. And to speak the truth, Śiva alone was the fittest husband for Pārvatī who was so holy and beautiful, as fire alone and no other object deserves to have the sacred offerings. गुरुः lit. an elder or superior, here the father. प्रगल्भ lit. bold, that is, mature. निवृत्तः अन्यस्मिन् वरे अभिलाषः यस्य सः. कृशानुः fire कृश्याति इति that which consumes. अपराणि तेजांसि, सुवर्णादीनि सूर्याचन्द्रमसादीनि. हव्यं any offering made to the gods. Fire is called हव्यवाह, for it is through fire that the gods receive their offerings. Cf. अग्निमुखा वै देवाः. These offerings are to be made with the repetition of suitable Mantras from the Vedas.

Stanza 52—The verse gives the reason why Himālaya did not offer his daughter himself to Śiva. He was not sure if Śiva would accede to his request. He thought it wise to wait for a longer time rather than risk a refusal. Śiva was no mean personage, he was the God of gods and if he were to refuse the request once, there would be no one who could make him reconsider his position. Himālaya therefore wanted to approach Śiva through a proper channel and at a proper time. अयाचितारम्—Aruṇagiri quotes the following verse to show that a girl should not be offered, unsolicited. अयाचितानि देयानि सर्वद्रव्याणि भारत। अन्नं विद्या तथा कन्या अनर्थिभ्यो न दीयते॥ देवदेवं सुतां ग्राहयितुं... here in the causal construction, the देवदेव which is the subject of the verb ग्रह् in its primitive sense, is put in the accusative case. The sūtra गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणि कर्ता स णौ, gives the roots that require the subject in the accusative in the causal. But as ग्रह् is not mentioned in the list, the correct construction would be देवदेवेन सुतां ग्राहयितुम्... The use of the accusative can be justified on the ground that ग्राहयितुम् is equal to प्रतिग्राहयितुम्, which has a प्राप्त्यर्थ or that ग्राहयितुम् itself means प्रापयितुम्, so that the root ग्रह् would be included in the list of roots included in the above sūtra. Poets, however, do not seem to attach too much importance to the above sūtra, and constructions which would require a far-fetched effort to bring them into line with the above sūtra, are quite common.

Nārāyaṇa remarks, अत्र 'गतिबुद्धि' इत्यादिसूत्रे ग्रहेरनुपादानाद् देवं (प्रति?) ग्राहयितुमिति द्वितीयानुपपत्तेः प्राप्त्यर्थत्वमेव युक्तम्। तत्तु प्रत्युपसर्गवशादिति दक्षिणावर्तः। अरुणाचलनाथस्तु निरुपसर्गस्यापि ग्रहेः प्राप्त्यर्थत्वमुक्तवान्। सुतां देवं प्रापयितुमित्यर्थः। The latter half of the verse declares how the policy adopted by Himālaya was quite sound and one which would be followed by wise men in general. A wise man prefers indifference to hastening up affairs which would end in destroying all hopes of securing his object. He does not make a request which is likely to be refused. मध्यस्थस्य भावः. A मध्यस्थ is one who stands in the middle, that is, does not take part in the quarrel between two persons; indifferent. The poet in his *Megha* seems to make a different assertion from what he does here in the latter half of the verse (याञ्चा मोघा वरमधिगुणे नाधमे लब्धकामा). Here he says that a wise man makes no request at all. What is said in *Megha* is a further step to it. And if a wise man *is to make a request at all*, he should prefer to make it to a good person. Thus there is no real contradiction between the two statements. This verse is quoted in the *Vyaktiviveka* with the remark, अत्र कारणभूतस्य भगवद्गतस्य संप्रदानत्वनिबन्धनस्य याचनस्याभावे भूधरेन्द्रगतस्य कार्यस्य कन्याग्राहणशक्तत्वस्याभावोपनिबन्धः शास्त्रमूलः।

Stanza 53—This verse states the reason why Himālaya was afraid that his request would be rejected by Śiva. Ever since Satī committed suicide owing to the affront given to her by Dakṣa (see notes on I. 21) Śiva had changed a good deal. He had renounced all attachment to worldly objects and had engaged himself in meditating upon the self. Who would dare to disturb the Great God in his penance? The very idea of a question about marriage being broached up before Siva, was absurd. Śiva had felt very deeply the untimely and tragic end of his spouse and so was not likely to entertain any thoughts about marriage. शोभनाः दन्ताः यस्याः सा सुदती—' वयसि दन्तस्य दतृ ' इति दत्रादेशः. The expression indicates a certain age. सुदती therefore means a young woman having beautiful teeth. The expression may give an additional reason why Śiva felt so much the loss of his spouse. Satī was quite young when she put an end to her existence. This interpretation however is not quite complimentary to Śiva. दक्षिणावर्त reads दक्षरोषात्तु सती, where तुशब्दः प्रकरणान्तरोपक्रमद्योतको युक्तः। Another reading is दक्षरोषात्स्वयमुत्ससर्ज.

Some read ज्वलने for जनने. सङ्गः contact with or attachment to the worldly objects. पशुपति is an epithet of Śiva (पशूनां पतिः), पशु used in the sense of a जीव, a creature in general or पशु might mean the प्रमथs, the followers (गणs) of Śiva. परिग्रहः a wife.

Stanza 54—After renouncing the world, Siva retired to some peak of the Himālaya, and there began to practise penance. Śiva did not waste any time in making a search for a suitable abode,—any peak would do for him,—and there, with nothing to cover his body except the holy skin of an antelope, and controlling his self, he devoted all his attention to penance. The peak resorted to had the holy stream of the Ganges falling upon its Devadāru trees and thus provided ample water and shade and was also holy. There were also certain factors which were likely to disturb the penance of an ordinary person. The peak was scented all over with musk and the Kinnaras were singing and playing upon their lutes now and then. These features were likely to give rise to the sentiment of love in the mind. But Śiva minded not these and never allowed his mind to be influenced by them in the least. Aruṇagiri remarks अन्त्येन विशेषणद्वयेन रमणीयत्वप्रतिपादकेन विरोधिसंनिधावप्यतिधीरत्वाद् देवस्य धैर्यलोपशङ्का नास्तीति द्योत्यते। यथा शाकुन्तले-(VII) प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया। ध्यानं रत्नशिलातलेषु विबुधस्त्रीसंनिधौ संयमो यत्काङ्क्षन्ति तपोभिरन्य-मुनयस्तस्मिंस्तपस्यन्त्यमी॥ कृत्तिः the skin of a deer which is regarded as holy and a fit accompaniment for penance. यतः आत्मा यस्य सः controlling his self, that is, all the sense-organs. The reading गङ्गाप्रवाहो... would mean 'where the Devadāru trees are sprinkled over by the stream of the Ganges.' उक्षित sprinkled over. These three expressions refer to requisites of penance. प्रपात would show that the Ganges was falling on the peak from heaven. The Trivandrum edition reads गङ्गाप्रपातोत्थितदेवदारु, where the Devadāru trees had grown at the place where the Ganges had fallen (प्रपतत्य-स्मिन्निति व्युत्पत्त्या प्रपातः प्रपतनस्थानम्) or '...grown owing to the falling of the Ganges'. मृगनाभिः कस्तुरी (it is supposed to come from the navel of the musk-deer) तस्याः गन्धः अस्मिन्. It is not a Bahuvrīhi which is allowed only when the गन्ध is inseparably connected with the object in question, which is not the case here. क्वणन्तः किन्नराः यस्मिन्. प्रस्थम् अध्युवास, वस् with अधि governs the accusative

(उपान्त्यस्याङ्वस:). *Cf.* for the idea of the musk making the place fragrant, आसीनानां सुरभिततलं नाभिगन्धैर्मृगाणां तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः । *Megha*, दृषदो वासितोत्सङ्गा निषण्णमृगनाभिभिः । *Raghu* IV.

Stanza 55—While Siva was engaged in practising rigorous penance, his followers remained by his side, enjoying themselves to a certain extent by making use of the various objects obtainable on the mountain. They used the fragrant Nameru flowers as their crests, dressed themselves in the soft fine birch-barks and applied mineral dyes to their bodies and rested themselves on the slabs fragrant with the resin. नमेरु is the पुंनाग tree, which has very fragrant flowers. In *Raghu* IV, Kālidāsa describes the soldiers of Raghu as resting under these trees, विशश्रमुर्नमेरूणां छायास्वध्यास्य सैनिकाः । अवतंस is quite frequently used by the poet. It usually means 'an ear-ornament.' It means also 'a garland,' 'ornamens in general.' Mallinātha takes it here to mean a शेखर or an ornament for the head. स्पर्शवतीः, the मतुप here is used प्रशंसायाम् 'possessed of a soft touch.' The Trivandrum edition reads वसानाः for दधानाः, and शैलेयगन्धेषु for शैलेयनद्धेषु. Both these readings are decidedly better. शैलेयानां गन्धः येषु तेषु. Cf. शैलेयगन्धीनि शिलातलानि *Raghu* VI. 51. शिलायां भवम् शैलेयम् ('स्त्रीभ्यो ढक्') इति भवार्थे ढक्. शलेय is the शिलाजतु which is noted for its medicinal properties. Aruṇagiri explains it as गन्धौषधिविशेषः. मनःशिला (Marathi मनशीळ) is red arsenic. विच्छुरिताः anointed with.

Stanza 56—The bull, Nandin, the vehicle of Śiva was also there, making his presence felt by continuing to bellow now and then, the noise of which even surpassed the roar of the lion. He also, as is the habit with proud bulls, rent asunder the rocks, viz. the solidified snow, with his hoofs. The Gavayas that belong to the same species as that of the bull were not used to such terrible bellowing and so looked at Śiva's bull, greatly frightened. They failed to see how one apparently belonging to their own species could be responsible for such terrible noise, hence their fright at the idea that he might be some one else, perhaps some monster lurking under that shape. The bull's bellowing easily surpassed the roar of the lions. The more the lions roared, the more loudly did the bull bellow, intolerant of any rival.

तुषाराणां संघाताः (masses) एव शिलाः. समुल्लिखन् lit. scratching up, that is, tearing asunder. दर्पकलः—दर्पेण कलः मधुरध्वनिः यस्य सः (Mallinātha). कल usually means 'producing a sweet and indistinct sound' and Mallinātha is quite justified in explaining कलः as मधुरध्वनिः ; but the context requires a more forcible meaning, like 'bellowing' or कलः might be taken to mean सुन्दरः 'charming owing to his proud demeanour.' Mr. Ray takes दर्पकलः to mean 'bidding defiance.' ककुद्मान्, one who has the ककुद् (the hump), a bull. Cf. for the idea in the first half of the verse, क्वचित्त्र्यम्बकवृषभविषाणकोटिखाण्डिततटशिलाखण्डम् etc. *Kādam*. गवय is a गोसदृशमृगविशेष, Bos Gavocus, असोढः सिंहानां ध्वनिः येन सः.

Stanza 57—The poet describes in this verse, how Śiva practised penance like an ordinary ascetic. He kept the fire which was but one of his own forms ; there was thus no need for him to worship something belonging to himself, or himself in another form. People practise penance with some object in view. What possible object can be divined in the case of Śiva, the God of gods, who ordains the fruit of penance for others ? Siva has no desire for any fruit, he has with him everything that can possibly be secured. It was therefore for the sake of lokasaṃgraha that he behaved like a common ascetic. Cf. अनवाप्तमवाप्तव्यं न ते किंचन विद्यते । लोकानुग्रह एवैको हेतुस्ते जन्मकर्मणोः । *Raghu* X. 31, हृदयस्थमनासन्नमकामं त्वां तपस्विनम्... । *ibid* X. 19 , also न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किंचन । नानवाप्तमवाप्तव्यं वर्त एव च कर्मणि ॥ *Gitā* III. 22. On आग्निमाधाय, Nārāyaṇa remarks, नात्र गार्हपत्यादीनामग्नीनां श्रौतेनाधानविधिना संपादनं विवक्षितं तत्र सपत्नीकस्यैवाधिकारात् । अष्टमूर्तिः—One who has eight manifestations or forms, an epithet of Śiva. The expression occurs in *Kumāra* VI. 26, विदितं वो यथा स्वार्था न मे काश्चित्प्रवृत्तयः । ननु मूर्तिभिरष्टाभिरित्थंभूतोऽस्मि सूचितः ॥ also,...अवेहि मां किङ्करमष्टमूर्तेः कुम्भोदरं नाम निकुम्भमित्रम् ॥ *Raghu* II. 35. The eight forms are :-the five great elements, the sun and the moon and the sacrificer. The Nāndī of *Śāk* mentions all of them, या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् । यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥ also read सूर्यो जलं मही वायुर्वह्निराकाशमेव च । दीक्षितो ब्राह्मणः सोम इत्येतास्तनवः क्रमात् ॥ *Viṣṇu Purāṇa* I, भूमिरापोऽनलो वायुरात्मा व्योम रविः शशी । इत्यष्टौ सर्वलोकानां प्रत्यक्षा हरमूर्तयः ॥ *Vāyu Purāṇa*; पृथिवी सलिलं तेजो वायुराकाशमेव च । सूर्याचन्द्रमसौ सोमयाजी चेत्यष्टमूर्तयः ॥ (इति यादवः). Nārā-

yana quotes the verse, सूर्यानलेन्द्वात्मधरानिलाम्बुव्योमाह्वया यस्य हि मूर्तयोऽष्टौ। तं लोकनाथं कथयन्ति सन्तः शैलेन्द्रकन्यापतिमष्टमूर्तिम्॥ केनापि कामेन shows that the object is quite indefinable. Mallinātha remarks प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते, इति न्यायात्कामेनेत्युक्तम्। तस्यावाप्तसमस्तकामत्वात् केनापि उक्तम्।

Stanza 58—Himālaya, as a host, worshipped his guest, Śiva, in the proper manner, and having in his mind the declaration of Nārada, decided upon a plan for accomplishing his desired object. He asked his daughter to be always in attendance upon Śiva, so that in course of time, Śiva might perhaps feel attracted by the charms of his daughter. That this was the real intention of Himālaya is clear from शैलात्मजापि पितुरुच्छिरसोऽभिलाषं व्यर्थं समर्थ्य ललितं वपुरात्मनश्च। (III. 75). This no doubt appears to be more or less a questionable procedure, but such things do occur in actual life. The father of Vāsavadattā had gone a step further in this direction. He had actually brought the intended son-in-law, King Udayana, by a ruse, to his capital and appointed him music-master to his daughter, and provided him with ample opportunities to win her over, with the result that Udayana eloped with Vāsavadattā. Himālaya did not want Śiva to go so far, for his daughter was प्रयता (self-restrained) and besides she was accompanied by two of her friends. अनर्घ्यम्—अमूल्यम् (Mallinātha). अर्घम् (मूल्यम्) अर्हतीति अर्घ्यः, न अर्घ्यः अनर्घ्यः तम्. If अर्घ्य is taken in the sense of पूजाविधि, the expression would mean 'one who cannot be sufficiently worshipped,' 'the most adorable.' Aruṇagiri reads अनर्घम् and explains अर्घः पूजा तद्रहितोऽनर्घः। दवीयस्तया तदगोचरमित्यर्थः। अर्घ्य is a respectful offering, offered to guests etc. on their arrival. It consists of water, milk etc. आपः क्षीरं कुशाग्रं च दधि सर्पिषतण्डुलम्। यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घः प्रकीर्तितः॥ Now-a-days, the अर्घ्य is offered only to the bridegroom when he goes over to the bride's house for marriage. स्वर्गः ओकः (abode, Latin oekos = a house) एषां ते, those whose abode is heaven, the gods. आर्चितम् = अर्च्यमानम्, that is, the P. P. is used in the sense of the present, according to the Sūtra, 'मतिबुद्धिपूजार्थेभ्यश्च' इति वर्तमाने क्तः 'क्तस्य च वर्तमाने' इति षष्ठी. The Trivandrum edition reads सखीसमग्रां which means the same as सखीसमेताम्. The names of the two सखीs of Pārvatī were जया and विजया. प्रयताम् holy or self-restrained. Aruṇagiri remarks गृहमेधिनो ह्यतिथीनां सत्काराय कन्यका

नियुञ्जन्ति । यथा दुर्वाससः कुन्ती कुन्तिभोजः । यथा वा बलभद्रः सुभद्रां यतिवेषस्य किरीटिनः ।

Stanza 59—Siva no doubt was attracted by the extraordinary beauty of Pārvatī, and apprehended that she might prove an obstacle to his meditation. But he knew full well his own powers of self-restraint, and so did not mind her presence at all. Besides, it would have been extremely uncourteous to dismiss the request of Himālaya, just to allow Pārvatī to serve him and nothing more. प्रत्यर्थिन् is one who is opposed to the अर्थिन्. In legal terminology, अर्थिन् is the plaintiff and प्रत्यर्थिन् the defendant. प्रत्यर्थिन् an opponent, प्रत्यर्थिभूता thus means, 'who was an opponent or obstacle.' Mallinātha takes it to be a सुप्सुपा compound. शुश्रूषमाणा Pres. part. from श्रु desiderative, meaning 'serving' that is, without the sense of the desiderative. Many persons pass on as धीर, because there are no temptations to assail them. But they are not real धीरs. One can be called a real धीर, when one is found to successfully resist all temptations. Śiva, it would be seen, proves his धीरत्व by burning Kāma in Canto III.

Stanza 60—Pārvatī threw herself heart and soul into her work. It was undoubtedly an arduous work which Princess Pārvatī had to do. Flowers for being offered to gods had to be collected in the early morning, the altar had to be kept scrupulously clean, water and kuśa grass had to be brought—all this taxed her to the utmost. But she did not mind it at all. To her, the task was one of love and duty. For, had not Nārada declared that Śiva would be her lord? She did not spare herself in making herself as useful as possible to Śiva. It was quite natural that she should be fatigued and a good deal too, for this sort of manual labour was quite new to the princess. The cool pleasing rays of the moon on Śiva's head did much to alleviate this fatigue of hers. बलिपुष्प-flowers intended as बलि (offering). नियमविधेः नित्यकर्मानुष्ठानस्य(such as आचमन etc.) जलानि. सुकेशी may be taken to be a significant expression, as women with beautiful hair appear to greater advantage, while engaged in manual work. तस्य शिरसि चन्द्रस्य पादैः Śiva has a crescent moon on his head (चन्द्रमौलिः is an epithet of Śiva). He had placed it on his head to remove the burning sensation of

the हालाहल poison which he drank and which rendered his throat dark or blue. On तच्छिर..., Nārāyaṇa remarks यथा कूपखनकस्य खननोद्भवं खेदं तदुद्भूतमेव जलमपनयति तथास्या अपि इरसेवाजनितश्रमस्तच्छिरश्चन्द्रपादैरेवापनुद्यत इति भावः । This verse is quoted in the *Suvṛttitilaka* with the remark सर्गान्ते वसन्ततिलकम्. The ending verse or verses of a Canto in a Mahākāvya are in a metre different from that which is followed in the Canto. (See Introduction).

CANTO II

[1–3 A deputation of the Gods headed by Indra, repairs to the Brahmaloka, to wait upon Brahmadeva, as they were very much tormented by the demon Tāraka. Brahmadeva appears before them and the gods prostrate themselves before him. 4–15 The gods praise Brahmadeva in terms applicable to the Highest. 16–27 Brahmadeva is distressed at the state of the gods and asks them to tell him frankly why they have been to him. 28–52 Bṛhaspati on behalf of the gods makes a statement in detail as to how they were oppressed by Tāraka grown insolent owing to the boon obtained from Brahmadeva. The sun, moon, wind, etc., even Indra, were all cowed down by him. Satrifices were defiled and women molested by him. The horse Uccaiḥśravas of Indra also had been taken away. The gods therefore want to have a new General created for them. 53–61 Brahmadeva replies that he himself could do nothing in the matter, as he had given the boon to Tāraka before. Śiva's son alone could bring about his defeat. The gods should, therefore, try to attract Śiva's mind to love-affairs, by means of Pārvatī. Śiva's son would be their victorious General. 62 Brahmadeva disappears after this reply and the gods go back to their abode. 63 Indra, wishing to entrust the work to Kāma, calls him.]

Stanza 1—The story of Tāraka is given in the *Matsya Purāṇa*, Adhyāya 146 onwards. He was the son of Vajrāṅga and Varāṅgī, born as the result of a boon conferred by Brahmadeva pleased with the penance of the former. He was appointed General, the moment he was born, by the Daityas. Before commencing hostilities with the gods, Tāraka, in order to fortify his position further, practised penance for hundreds of years. When Brahmadeva was pleased with his penance, he wanted a boon that he should be invincible and also immortal. Brahmadeva told him that it was impossible that one with a body should be free from death. Tāraka then asked that he may have death from a child only seven days old, thinking of course that such a thing

would never happen. Brahmadeva granted him that boon. Tāraka then defeated all the gods and made their life extremely miserable. He was ultimately killed by Kārtikeya when seven days old. दिवमोको येषां ते दिवौकसः (दिवशब्दोऽदन्तः, from दिव); if derived from दिव्, द्यौरोको येषां ते ; in this case the form would be दिवौकस् or दिवोकस्. तुरासाट् an epithet of Indra, तुरं वेगवन्तं साहयत्यभिभवति. स्वायंभुव—belonging to स्वयंभू (स्वयमेव भवति), an epithet of Brahmadeva who was not created by any one else. It is a very common theme in the Purāṇas, to make the gods go in a deputation to Brahmadeva, Viṣṇu, Śiva etc., whenever they are in difficulty. The gods similarly appeal to Brahmadeva, when harassed by Rāvaṇa in the *Rāmāyaṇa*. Kālidāsa in his *Raghu* (X) makes them go to Viṣṇu, instead of Brahmadeva. The abode of Brahmadeva is the Brahmaloka.

Stanza 2—परिम्लाना मुखश्रीः येषाम् परितः (all round) म्लाना परिम्लाना॰ सुप्तानि पद्मानि येषाम्. दीधितमान्—lit. one who is possessed of rays (दीधितिः), the sun. The gods were not required to wait for a long time or to make any efforts to see Brahmadeva who of his own accord appeared before them, thus showing his great concern for the gods. The pale faces of the gods are compared to the lotuses that have closed their petals in the absence of the sun. When the sun rises, the lotuses blossom up. Similarly, the appearance of Brahmadeva had a very encouraging effect on the Gods, whose faces brightened up at the prospect of their torment coming to an end, owing to the advice of Brahmadeva. The gods are compared to the lakes (सरस् neuter gender) and the मुखश्री to the lotuses (पद्म is also neuter). The comparison thus, though apt, is not quite happy.

Stanza 3—धातारम्=स्रष्टारम्. सर्वतः मुखानि यस्य तम् having faces all round. Brahmadeva is said to be चतुर्मुख. The story goes that when Brahmadeva created Tilottamā, the most beautiful Apsaras, in order to bring about the down-fall of the brothers Sunda and Upasunda, he himself was so much struck with her beauty, that he continued to gaze at her. When she moved away to a side, the impulse to see her was so great that a new face came out on the side to which she had gone. As she moved about him, other faces also came up and Brahmadeva became चतुर्मुख. According to another account, Brahmadeva

had five faces first, one of which was afterwards cut off by Śiva (आसीत्पूर्वं वरारोहे ब्रह्मणस्तु शिरो वरम् । पञ्चमं शृणु सुश्रोणि जातं काञ्चनसप्रभम् ॥ ज्वलत्तत्पञ्चमं शीर्षं जातं तस्य महात्मनः । तदेवमब्रवीद्देवि जन्म जानामि ते ह्यहम् ॥ ततः क्रोधपरीतेन संरक्तनयनेन च । वामाङ्गुष्ठनखाग्रेण च्छिन्नं तस्य शिरो मया ॥ *Matsya* 183, 84-86). वागीशम्—वाचः सरस्वत्याः ईशं भर्तारम् (Nārāyaṇa). Sarasavatī is the wife of Brahmadeva. Mallinātha takes the expression to mean वाचां विद्यानाम् ईशम् or Brahmadeva may be said to be the lord of speech, as the highest वाक् or the Vedas are his निःश्वसित. Cf. यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते । *Uttra* I. 2. अर्थ्याभिः —अर्थात् अनपेताभिः ('धर्मपथ्यर्थन्यायादनपेते' इति यत्प्रत्ययः ।) which do not belie the sense, that is, which are not mere complimentary words, but literally true. What the gods said in praise of Brahmadeva, was no formal compliment paid to him, but was a statement of fact. Cf. स्तुत्यं स्तुतिभिरर्थ्याभिरुपतस्थे सरस्वती । *Raghu* IV. 6, इति प्रसादयामासुस्ते सुरास्तमधोक्षजम् । भूतार्थव्याहृतिः सा हि न स्तुतिः परमेष्ठिनः ॥ *ibid* X. 33. उपतस्थिरे Perfect 3rd per. plural of स्था with उप् which is Atmanepadin, in the sense of 'to wait upon', 'to worship.' 'उपाद्देवपूजासंगतिकरणमित्रकरणपथिष्विति वक्तव्यम्' इत्यात्मनेपदम् । प्रणिपत्य, having saluted. A प्रणिपात is prostrating oneself before a person. As Brahmadeva had faces on all sides, the gods, who being too many could not stand all in front of him, were able all the same to achieve a proper Praṇipāta.

Stanza 4—Mallinātha reads नमस्त्रिमूर्तये for नमोऽस्त्वमूर्तये, referring to the three forms of the Highest, Brahmadeva, Viṣṇu and Siva. There is hardly any doubt that अमूर्तये is the better reading. It is reasonable to suppose that the first line describes the state before creation and the second, the state after creation. If we accept Mallinātha's reading, त्रिमूर्तये would have to be taken with the second line, and would be given unnecessary importance, being uttered first. Brahmadeva is described here in terms of the highest Brahman. In *Raghu* X, the poet similarly describes Viṣṇu and many ideas and expressions are common in both the descriptions. Before creation, that is, in its natural state, the highest Brahman has no form or name, and it is nothing but Ātman or self, one without a second. All the duality or diversity in the world is the result of the Upādhis that become associated with the self. The Upaniṣads

assert again and again that in the beginning only Ātman existed and nothing else, सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम्। *Chāndogya*, आत्मा वा इदमेक एवाग्र आसीत्। *Aitareya.* The one Brahman becomes differentiated afterwards in accordance with the Guṇas that are associated with it. The three Guṇas are Sattva Rajas and Tamas, of the Sāṁkhya philosophers, according to whom everything is constituted of these three Guṇas, one Guṇa being preponderant always over the other two in any object. The gods have the Sattva Guṇa or the quality of goodness, preponderant in them, men have the quality of Rajas or energy and the demons, the quality of Tamas (darkness or ignorance). Brahman becomes the creator, the sustainer and the destroyer of the world in accordance with the association of these qualities. We take गुणत्रयविभागाय going with भेदमुपेयुषे meaning 'in order that the division into the three qualities may come into existence,' that is, in order that it might be possible to create, maintain and destroy the world. Mallinātha as also Aruṇagiri construe the expression with नमः, (विभाज्यते अनेनेति विभागः, गुणानां त्रयम् एव विभागः यस्य तस्मै; गुणत्रयेण विभागः यस्य). It is not a good idea to make the three Guṇas the parts of the Highest.

Stanza 5—अमोघ—which never fails to accomplish its purpose. बीजं is वीर्यम्. उप्तं sown, which is more appropriate with बीजम्, than the other reading मुक्तम् which means विसृष्टम्. Cf. सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधाः प्रजाः। अप एव ससर्जादौ तासु बीजमवासृजत्॥ तदण्डमभवद्धैमं सहस्रांशुसमप्रभम्। *Manu* I. 8. 9...प्रभवस्तस्य गीयसे might mean 'you, who are the source of the universe, are praised by us'. Aruṇagiri reads the second line as अदश्चराचरं विश्वं प्रभावस्तस्य गीयते, (this whole universe is sung as being the manifestation of that seed) (तस्य = बीजस्य. प्रभावः = विभूतिः) and remarks अतश्चराचरं विश्वं प्रभवस्तस्य गीयसे इति पाठे यदमोघमपामन्तरित्यस्य पौनरुक्त्यं स्यात्।. The clumsy nature of the verse is quite obvious. As Mr. Ray points out, the next verse referring to the three states of प्रलय, सर्ग and स्थिति, comes naturally after verse 4, where the भेद is spoken of in a general manner. The present verse therefore, has no proper scope here. It refers only to सर्ग which is referred to in the next verse also. As both Aruṇagiri and Mallinātha read the verse, it is difficult to treat it as spurious. गीयसे you are sung, that is, described in glorious terms. गीयते लोकैः (Aruṇagiri) मन्वादिभिरिति शेषः (Nārāyaṇa).

Stanza 6—इदं 'पश्चाद्भेदमुपेयुषे' (Verse 4, above) इत्यस्य विवरणम् अतो न गतार्थत्वदोषः। (Mallinātha). Brahmadeva is described here as combining in himself the characteristics of the Trinity, Brahmadeva, Viṣṇu and Śiva, who are respectively known as creating, maintaining and annihilating the world. Associated with the Rajas quality, the Highest Brahman becomes Brahmadeva and creates the world; associated with the Sattva quality, it becomes Viṣṇu and maintains it; and associated with the Tamas quality, it is Rudra or Śiva, to destroy the world. Though these functions are different, it is the Highest, the one without a second, that stands behind and is responsible for all of them. Cf. नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते। अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधा स्थितात्मने॥ *Raghu* X. 16, रजोजुषे जन्मनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमःस्पृशे। अजाय सर्गस्थितिनाशहेतवे त्रयीमयाय त्रिगुणात्मने नमः॥ *Kādam*, also ब्रह्मत्वे सृजते लोकान्विष्णुत्वे पालयत्यपि। रुद्रत्वे संहरत्येव तिस्रोऽवस्थाः स्वयंभुवः॥ The 'expression प्रलय...', is faulty and is resorted to probably for the sake of the metre. In a Dvandva compound, words ending in short इ or उ, or words containing a shorter number of syllables, usually should be put in first; the expression thus ought to have been स्थितिसर्गप्रलयानाम्. The compound could have been preferably सर्गस्थितिप्रलयानाम्, as creation, maintenance and destruction, is the proper order in which the three states occur. The poet apparently gives us an inverted order, but strictly speaking सर्ग ought to have come after प्रलय. Nārāyaṇa remarks अत्र सर्गस्थितिप्रलयानामिति क्रमनपहाय सर्गस्य चरमोपादानं तस्य पूर्वश्लोकप्रतिपादितत्वेनानुवादरूपत्वादित्यवगन्तव्यम्। अविवक्षित एव वा क्रमः।

Stanza 7—Brahmadeva is the creator of the whole of the universe, but his creation is not all of one kind. The creation of waters for instance is mental. Similarly he is described in the Purāṇas as having created some Prajāpatis also mentally. But the major part of the creation is caused by the coming together of Male and Female which are but the parts of Brahmadeva who split himself into these in order that procreation may be possible. स्त्री च पुमांश्च स्त्रीपुंसौ। 'अचतुर' इत्यादिना निपातनादच् समासान्तः। प्रसूतिं भजते इति प्रसूतिभाक् तस्य. (मिथुनीभूय संतानकारिण इत्यर्थ. । Aruṇagiri). पितरौ is an एकशेषद्वन्द्व ('पिता मात्रा' इत्येकशेषः।). माता च पिता च, the compound has also the forms मातापितरौ or मातरपितरौ. स्मृतौ seems to have been used here in the sense of 'described in the Smṛtis' such as *Manusmṛti*. The Smṛti is

literally, which is remembered, and stands next in importance to the Śruti or the Vedas. Cf. द्विधा कृत्वात्मनो देहमर्धेन पुरुषोऽभवत् । अर्धेन तस्यां स नारीं विराजमसृजत्प्रभुः ॥ *Manu* I. 32.

Stanza 8—Brahmadeva has his own standard to measure time. For ordinary mortals, the sun determines the day or night; the rise of the sun is day and his disappearance is night. Day and night are determined by the sun also for the Pitṛs and gods. The day of the Pitṛs is the dark half of the month, and the night, the bright half of the month. The day of the gods is the Uttarāyaṇa (the period of six months when the sun goes to the north) and the night is the Dakṣiṇāyana (the period of six months when the sun goes to the south). (अहोरात्रे विभजते सूर्यो मानुषदैविके । रात्रिः स्वप्नाय भूतानां चेष्टायै कर्मणामहः । पित्र्ये रात्र्यहनी मासः प्रविभागस्तु पक्षयोः । कर्मचेष्टास्वहः कृष्णः शुक्लः स्वप्नाय शर्वरी ॥ दैवे रात्र्यहनी वर्षं प्रविभागस्तयोः पुनः । अहस्तत्रोदगयनं रात्रिः स्याद्दक्षिणायनम् ॥ *Manu* I. 65-67). The day of Brahmadeva, however means the Udaya of all beings, and his night is the destruction of the creation. The day is said to last for a period of one thousand caturyugas (चतुर्युगसहस्राणि ब्रह्मणो दिनमुच्यते) or a period of 4,320,000,000 human years. (ब्राह्मस्य तु क्षपाहस्य यत्प्रमाणं समासतः । एकैकशो युगानां तु क्रमशस्तन्निबोधत । चत्वार्याहुः सहस्राणि वर्षाणां तत्कृतं युगम् । तस्य तावच्छती संध्या संध्यांशश्च तथाविधः ॥ the Kṛtayuga proper lasts for 4,000 years (of gods), its influence continues to exist for another 800 years, so that in all, the period of the Kṛtayuga is 4,800 years of gods, इतरेषु ससंध्येषु ससंध्यांशेषु च त्रिषु । एकापायेन वर्तन्ते सहस्राणि शतानि च ॥ यदेतत्परिसंख्यातमादावेव चतुर्युगम् । एतद्द्वादशसाहस्रं देवानां युगमुच्यते ॥, the Tretāyuga lasts for 3,600 years, the Dvāpara for 2,400, and the Kali for 1,200 years, that is, in all 12,000 years of gods. This period is the युग of the gods. (दैविकानां युगानां तु सहस्रं परिसंख्यया । ब्राह्ममेकमहर्ज्ञेयं तावतीं रात्रिमेव च ॥ तद्वै युगसहस्रान्तं ब्राह्मं पुण्यमहर्विदुः । रात्रिं च तावतीमेव तेऽहोरात्रविदो जनाः ॥ तस्य सोऽहर्निशस्यान्ते प्रसुप्तः प्रतिबुध्यते । प्रतिबुद्धश्च सृजति मनः सदसदात्मकम् ॥ *ibid* I. 68-73). The day of Brahmadeva is 1,000 yugas of gods, or 1,20,00,000, years of gods, and as the day of the gods is equal to the year or 360 days of men, the whole day of Brahmadeva is equal to 12,000,000 × 360 or 4,320,000,000 years of men. Cf. यदा स देवो जागर्ति तदेदं चेष्टते जगत् । यदा स्वपिति शान्तात्मा तदा सर्वं निमीलति ॥ तस्मिन्स्वपिति सुस्थे तु कर्मात्मानः शरीरिणः । स्वकर्मभ्यो निवर्तन्ते मनश्च ग्लानिमृच्छति ॥ *Manu* I. 52-53. The end of a day of Brahmadeva, brings about the ordinary Pralaya of the world; the Mahāpralaya occurs after a hundred years of

Brahmadeva व्यस्तं रात्रिन्दिवं (रात्रिश्च दिवा च रात्रिन्दिवम्) येन (यस्य Mallinātha). Strictly speaking रात्रिन्दिवम् is usually an adverb, meaning 'by day and night' (that is, having the sense of the locative); here the expression has to be taken to mean simply 'day and night'. प्रलयोदयौ is explained by Mallinātha as संहारसृष्टी, that is, he takes उदय to mean सृष्टि. It is better to take उदय to correspond to स्थिति, as the सृष्टि is already referred to in verse 7, so that the remaining two, स्थिति and प्रलय, would be spoken of in the present verse. सृष्टि commences immediately Brahmadeva wakes up, and continues throughout the period he is awake, so that Mallinātha's interpretation would also do; but it is more probable that the poet here refers to स्थिति rather than to सृष्टि, as stated above. The reading यावेव स्वप्नबोधौ does not make any difference in meaning.

Stanza 9—There is a series or विरोधाभास or apparent contradictions in the verse. If Brahmadeva is जगद्योनि, that is, if he has a योनि, how can he be called an अयोनि:? To say that one is a cause and also without a cause is contradictory. The contradiction is based upon understanding अयोनि: as a negative Tatpuruṣa compound, and is to be got over by taking अयोनि: as a Bahuvrīhi (न विद्यते योनि: यस्य), so that there is no contradiction in the statement that one, who is himself not produced, is the cause or producer of other things. Brahmadeva is also without an end; but the world ends in him at the time of the Pralaya. He exists prior to the creation, but has no beginning. He is the sole master of the world and is subservient to none. Cf. सर्वज्ञस्त्वमविज्ञातः सर्वयोनिस्त्वमात्मभूः । सर्वप्रभुरनीशस्त्वमेकस्त्वं सर्वरूपभाक् ॥ *Raghu* X. 20.

Stanza 10—A कृतिन् is one who has secured all his desired objects. The expression might mean 'mighty' or 'powerful' also. The poet wants to describe here the all-pervading nature of Ātman, beyond which nothing really exists. It is unnecessary to try to find out a different interpretation for आत्मानम् and आत्मना which occur thrice. Thus Nārāyaṇa takes the first आत्मानम् to mean सृज्यं स्वदेहं (तत्स्रष्ट्युपायं च), that is, Brahmadeva knows beforehand what sort of body he is to create. Nārāyaṇa takes also the first and the second आत्मना as meaning simply स्वयम्. The second आत्मानं means

स्वदेहम्. The third आत्मना is taken to mean स्वदेहेन. He summarises the sense of the verse thus-त्वमादावात्मदेहस्वरूपं तत्सर्गोपायं च स्वयमेव जानासि। ततः परं तं सृजसि। सर्गानन्तरं पुनः परार्धद्वयवत्सरपर्यन्तं रक्षिते स्वदेहे स्वावतारकार्येषु च निर्वृत्तेषु कृतकृत्यः सन् स्वदेहं स्वात्मन्येव लीनं करोषीत्यर्थः। Mallinātha also says न हि ते प्रपञ्चस्य इव ज्ञानोत्पत्तिलयेषु परापेक्षेति फलितार्थः। Cf. एवं सर्वं स सृष्ट्वेदं मां चाचिन्त्यपराक्रमः। आत्मन्यन्तर्दधे भूयः कालं कालेन पीडयन्॥ *Manu* I. 51.

Stanza 11—In this verse also, the Highest is described as being possessed of contradictory qualities; the purpose being, either to show that the Highest can not be described adequately as he is beyond all conceptions and can be described only negatively (नेति नेति), or that the Highest, being all-pervading, can naturally be taken to be possessed of all qualities that obtain in the world. The first view would be that of the Advaita philosophers, according to whom, nothing but Brahman or Ātman exists. According to the second view, the qualities spoken of would be real ones, and are referred to the Highest, because he is everywhere. The lord is द्रव because he is seen in rivers or oceans; compact or dense, as in mountains etc; gross as in घट पट etc.; subtle (सूक्ष्म, that is, imperceptible to the senses) as in atoms; manifest as in his avatāras, unmanifest in his natural form. संघातेन कठिनः, संघात a compact mass or heap. Some see in this expression a reference to the atomic theory of the Vaiśeṣikas, according to which, action takes place first in the atoms by the will of god, then two atoms come together to form a Dvyaṇuka, three Dvyaṇukas form a Tryaṇuka, four Tryaṇukas form a Caturaṇuka and so on the gross earth, gross waters etc., are formed (ईश्वरस्य चिकीर्षावशात्परमाणुषु क्रिया जायते। ततः परमाणुद्वयसंयोगे सति द्व्यणुकमुत्पद्यते। त्रिभिर्द्व्यणुकैस्त्र्यणुकम्। एवं चतुरणुकादिक्रमेण महती पृथिवी महत्या आपो महत्तेजो महान्वायुरुत्पद्यते। (तर्कदीपिका). We think that it is rather far-fetched to take संघातकठिनः as referring to this atomic theory. Again, a contrast is intended between द्रवः and संघातकठिनः; now this contrast cannot refer to the atoms, as द्रव is also constituted of atoms (a द्रव only differs in the manner in which the atoms are massed together). The plain meaning of संघातकठिन (extremely solid) brings out the contrast admirably and more forcibly. Mallinātha takes व्यक्तः as कार्यरूपः, and व्यक्तेतरः as कारणरूपः, which is the same thing as manifest and unmanifest

respectively. व्यक्तेतर other than व्यक्त, that is, अव्यक्त. Cf. अव्यक्तः व्यक्तकारणम् *Raghu* X. 18, अव्यक्तं व्यक्तिमापन्नं मन्यन्ते मामबुद्धयः *Gītā* VII. 24. सूक्ष्म subtle, not perceptible to the senses. Mallinātha understands by विभूतिषु—the eight सिद्धिs or miraculous powers. That this cannot be the meaning of विभूतयः is clear from the fact, that प्राकाम्यं is included in the list of the सिद्धिs अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥ The expression प्राकाम्यं ते विभूतिषु thus becomes more or less absurd. We take विभूति in the sense in which it is used in the *Gītā* X, viz. a glorious manifestation or manifestation in general of the Highest. The idea is that the Highest can assume any form he likes. He has absolute power to do anything. The Trivandrum edition drops this verse altogether.

Stanza 12—The Highest is here said to be the origin of the Vedas, four characteristics about which are referred to. By the Vedas are generally meant, the Ṛgveda, Yajurveda and the Sāmaveda (which are often referred to as the त्रयी; in later times the Atharvaveda seems to have been added to the list). The Vedas are अपौरुषेय and are said to be the निःश्वसित of the Highest. The Ṛṣis merely *saw* the Vedas which were not composed by them. A reference to Yajña and Svarga in the verse, clearly shows that under गिराम्, we are to include not only the Vedas, but other constituents of Vedic literature also, such as the Brāhmaṇas (which deal with the ritual of the sacrifices and show the application of the Vedic hymns to them) and perhaps the Āraṇyakas comprising the Upaniṣads (which are philosophical treatises tacked on to the Brāhmaṇas). The first characteristic of the गिरः mentioned is that they commence with the sacred syllable Om. प्रणवः is the ओंकार or the syllable ओम्, which is to be uttered just before any Vedic passage is uttered. It is said to represent the Hindu Trinity in later literature (अ = Viṣṇu, उ = Śiva, and म् = Brahmadeva), उद्घातः beginning. Mallinātha says that by उद्घात we are to understand उपसंहार (conclusion) also, so that the syllable ओम् should mark the end o a Vedic passage also and quotes ब्रह्मणः प्रणवं कुर्यादादावन्ते च सर्वतः दहत्येनः कृतं पूर्वं परस्ताच्च विशेषतः ॥ from the appendix to the *Nirukta* Read the following from *Manu* ब्रह्मणः प्रणवं कुर्यादादावन्ते च स

स्रवत्यनोंकृतं पूर्वं पुरस्ताच्च विशीर्यति ॥...अकारं चाप्युकारं च मकारं च प्रजापतिः। वेदत्रयान्निरदुहद्भूर्भुवः स्वारितीति च ॥...एतदक्षरमेतां च जपन्व्याहृतिपूर्विकाम्। संध्ययोर्वेदविद्विप्रो वेदपुण्येन युज्यते ॥ ...ओंकारपूर्विकास्तिस्रो महाव्याहृतयोऽव्ययाः। त्रिपदा चैव सावित्री विज्ञेयं ब्रह्मणा मुखम् ॥ एकाक्षरं परं ब्रह्म प्राणायामाः परं तपः ... II. 74–83. Cf. आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥ *Raghu* I. 12. The second characteristic of the Vedas, is that they are guided by a system of accents, which must be religiously followed, as a change in the accent often leads to a change in the meaning. Mallinātha explains न्याय as नयिन्ते एभिरर्थविशेषा इति न्यायाः स्वराः. The three accents are उदात्त (acute), अनुदात्त (grave) and स्वरित (circumflex, which is either independent or dependent, that is, due to the position of the syllable—an anudātta following an udātta resulting in a svarita). The उदात्त is not marked at all, the अनुदात्त is marked with a horizontal stroke below and the स्वरित with a perpendicular stroke above. This is the system of marking accents in the Ṛgveda. There are other systems also. The Śikṣā of Pāṇini says–मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह। स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥ pointing out to the importance of attending to the accents (इन्द्रशत्रुः is Bahuvrīhi, (इन्द्रः शत्रुः यस्य सः) when accented on the first syllable and is an epithet of Vṛtra ; as a Tatpuruṣa it means 'the slayer of Indra' and is an epithet of Pralhāda. (See *S'atapatha Brāhmaṇa* for the story, how Vṛtra himself came to be killed owing to the wrong accent of इन्द्रशत्रु). न्यायैस्त्रिभिः can be explained in another way also. न्याय may be taken to mean 'a system, or way' so that the expression means which are to be found in three ways viz. Ṛk, Yajus and Sāman. Or, can the expression refer to the three Prāṇāyāmas, referred to in *Manu*, (प्राक्कूलान्पर्युपासीनः पवित्रैश्चैव पावितः प्राणायामैस्त्रिभिः पूतस्तत ओंकारमर्हति ॥ meaning that one becomes fit to utter or study the Vedas, when one is duly sanctified by the three Prāṇāyāmas)? The third characteristic of the Vedas, is that they enjoin sacrificial action (this is of course in accordance with the interpretation put upon the Vedas by the followers of the Karmamārga). According to the Pūrvamīmāṅsā school, sacrifices are most important and they vouchsafe heaven or svarga for their reward. The followers of the Uttaramīmāṅsā or the Vedāntic school regard heaven as a non-eternal thing and advocate Jñāna alone as the means of Mokṣa. Karman serves the pur-

pose of only making the mind pure and thus making a person fit to secure Jñāna. The *Gītā* refers to the importance of यज्ञs in the following verses–सहयज्ञाः प्रजाः सृष्ट्वा पुरोवाच प्रजापतिः । अनेन प्रसविष्यध्वमेष वोऽस्त्विष्टकामधुक् ॥ देवान्भावयतानेन ते देवा भावयन्तु वः । परस्परं भावयन्त श्रेयः परमवाप्स्यथ ॥ इष्टान्भोगान्हि वो देवा दास्यन्ते यज्ञभाविताः । तैर्दत्तानप्रदायैभ्यो यो भुङ्क्ते स्तेन एव सः ॥ यज्ञशिष्टाशिनः सन्तो मुच्यन्ते सर्वकिल्बिषैः । भुञ्जते ते त्वघं पापा ये पचन्त्यात्मकारणात् ॥ ...एवं प्रवर्तितं चक्रं नानुवर्तयतीह यः । अघायुरिन्द्रियारामो मोघं पार्थ स जीवति ॥ (III. 10-16). Mallinātha who seems to be a follower of Jñānamārga, remarks कर्मस्वर्गौ ब्रह्मापवर्गयोरप्युपलक्षणे as he does not like to see Svarga described as the highest fruit to which a man should aspire.

Stanza 13—As Mallinātha has remarked (सांख्यमतेन स्तुवन्ति), the poet here identifies the Highest with the two eternal principles, Prakṛti and Puruṣa of the Sāṁkhya philosophy, the reputed founder of which is Kapila. According to the Sāṁkhyas the Puruṣa or the soul really takes no part in the activities of the Prakṛti or Pradhāna who alone works and creates the world. Bondage lies in the erroneous conception of the Puruṣa that he is associated with the activities of the Prakṛti. When the real knowledge dawns upon him that he has no concern with her, he is free. The Kārikā मूलप्रकृतिरविकृतिः महदाद्याः प्रकृतिविकृतयः सप्त । षोडशकश्च विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥ gives the names of the twenty-five tattvas admitted by the Sāṁkhyas—the Mūlaprakṛti, otherwise called Prakṛti or Pradhāna, Mahat, Ahaṁkāra and the five subtle elements which are the transformation of the Prakṛti; the sixteen products,—the five gross elements, five Karmendriyas, five Jñānendriyas and Manas; and Puruṣa who is neither Prakṛti, nor Vikṛti and thus stands apart. The Prakṛti like an actress, plays her part before the Puruṣa who is really a mere looker-on (रङ्गस्य दर्शयित्वा निवर्तते नर्तकी यथा नृत्तम् । पुरुषस्य तथात्मानं प्रकाश्य विनिवर्तते प्रकृतिः ।). According to the *Gītā*, however, the Highest is not Prakṛti or Puruṣa, but the Puruṣottama, other than these two, प्रकृतिं पुरुषं चैव विद्ध्यनादी उभावपि । विकारांश्च गुणांश्चैव विद्धि प्रकृतिसंभवान् ॥ कार्यकारणहेतुत्वे हेतुः प्रकृतिरुच्यते । पुरुषः सुखदुःखानां भोक्तृत्वे हेतुरुच्यते ॥ पुरुषः प्रकृतिस्थो हि भुङ्क्ते प्रकृतिजान्गुणान् । कारणं गुणसङ्गोऽस्य सदसद्योनिजन्मसु ॥ उपद्रष्टानुमन्ता च भर्ता भोक्ता महेश्वरः । परमात्मेति चाप्युक्तो देहेऽस्मिन्पुरुषः परः ॥ य एवं वेत्ति पुरुषं प्रकृतिं च गुणैः सह । सर्वथा वर्तमानोऽपि न स भूयोऽभिजायते ॥ XIII. 18-23; also द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च । क्षरः सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते ॥

उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः । यो लोकत्रयमाविश्य बिभर्त्यव्यय ईश्वरः ॥ यस्मात्क्षरमतीतोऽहमक्षरादपि चोत्तमः । अतोऽस्मि लोके वेदे च प्रथितः पुरुषोत्तमः ॥ *ibid* XV. 16–19. पुरुषस्य अर्थान् प्रवर्तयतीति ताम्. Mallinātha explains पुरुषस्य अर्थ-भोगापवर्गरूपः तदर्थं प्रवर्तते इति. पुरुषार्थ is four-fold–धर्म, अर्थ, काम and मोक्ष. It is used also in the sense of मोक्ष only. This verse is quoted in the *Sāhitya* to show that अप्रतीतत्व is often a गुण (गुणः स्यादप्रतीतत्वं ज्ञत्वं चेद्वाच्यवक्तृयोः), if the obscure terms (here प्रकृति and पुरुष) used are intelligible both to the speaker and the hearer. The *Alaṁkārasūtra* also quotes it for the same reason. The Trivandrum edition reads this verse after the next one त्वं पितॄणां...

Stanza 14—The पितृs are अग्निष्वात्त and others. See notes on I. 17. The Highest is beyond everything that can be conceived. Cf. इन्द्रियाणि पराण्याहुरिन्द्रियेभ्यः परं मनः । मनसस्तु परा बुद्धिर्यो बुद्धेः परतस्तु सः ॥ *Gītā* III. 42. Mallinātha quotes from the *Kaṭhopaniṣad*, इन्द्रियेभ्यः परा ह्यर्था अर्थेभ्यश्च परं मनः । मनसश्च परा बुद्धिर्बुद्धेरात्मा महांस्ततः । महतः परमव्यक्तमव्यक्तात्पुरुषः परः । पुरुषान्न परं किंचित् सा काष्ठा सा परा गतिः ॥ वेधसाम् = दक्षादीनाम्, मरीच्यादीनाम्, the first progenitors or प्रजापतिs, अथान्यान्मानसान्पुत्रान्सदृशानात्मनोऽसृजत् । भृगुं पुलस्त्यं पुलहं क्रतुमाङ्गिरसं तथा ॥ मरीचिं दक्षमत्रिं च वसिष्ठं चैव मानसम् । नव ब्रह्माण इत्येते पुराणे निश्चयं गताः ॥ *Vāyu* IX. 68–69 also *Viṣṇu* I. 7. 5. Aruṇagiri reads दैवतम् for देवता.

Stanza 15—The poet says that in the Highest all distinctions cease. The Highest can thus be both हव्यम् as well as होता, or भोज्यम् and भोक्ता, etc.—statements that are not possible in the case of other things. Cf. ब्रह्मार्पणं ब्रह्म हविर्ब्रह्माग्नौ ब्रह्मणा हुतम् । ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्मसमाधिना ॥ *Gītā* IV. 24. Both the Karmakāṇḍa and the Jñānakāṇḍa deal with the same Paramātman. The sacrificer and the offerings in the sacrifices, the fruit promised by the sacrifices viz. Svarga and enjoyment in general, and the enjoyer of the fruit—all these associated with the Karmakāṇḍa of Jaimini are identified with the Highest. In the same manner, everything knowable and the subject in knowledge, so also the object of meditation and the meditator—all these associated with the Jñānakāṇḍa are identified with the Highest. The poet thus indirectly suggests that there is no fundamental difference between the Karmamārga and the Jñānamārga. Both lead to the same goal. भोज्यम्–eatable, 'भोज्यं भक्ष्ये' इति निपातनात् कुत्वाभावः. The reading भोग्यम् which means 'objects of enjoyment in general' is perhaps better as it refers to a wider circle

than भोज्यम् which confines itself to mere objects fit to be eaten. शाश्वतः—शश्वत्सिद्धः शाश्वतः, the form is not quite justifiable, it ought to have been शाश्वतिक; but शाश्वत is also met with in literature, hence Vāmana remarks प्रयोगवशात्साधुरिति। शाश्वतः इति प्रयुक्तेः. Aruṇagiri gets rid of the difficulty by reading शाश्वतम् which Nārāyaṇa construes with भोग्यम्, and sees in the expression a refutation of those who argue that the fruit of the sacrifice cannot continue after the sacrifice is over, hence all talk about the enjoyment of Svarga as a result of the sacrifice etc. is moonshine (the Karmamārgins believe in the existence of an अपूर्व which exists even after the sacrifice is over, to obviate this difficulty). अत्र शाश्वतामिति भोग्यविशेषणेन यत्कर्मफलं तत्कर्मनाशेन नश्यति यथा मर्दनकर्मनाशे तत्फलभूतं सुखम्। तस्मादग्निहोत्रादिकर्मणां कालान्तरे स्वर्गादिफलदातृत्वं वदतां वेदवाक्यानामुन्मत्तप्रलपितप्रायत्वमेव इति नास्तिकानुमानं निरस्यते। अग्निहोत्रादि फलं तु नित्यमेव न कर्मविनाशे नश्यतीति भावः। The Paramātman is वेद्य and ध्येय, and also विता and ध्याता, being identified with the soul. The reading तत्परम् would mean 'that well-known (तत्) and important' or तत्परम्=तस्मात् उपासकात् परम्. The Paramātman is thus both the subject and the object of knowledge and meditation. Aruṇagiri remarks—अत्र पूर्वार्धेन वेदेषु कर्मभागविषयोऽर्थः उत्तरार्धेन ज्ञानभागविषयोऽर्थश्चोच्यते। Cf. अभ्यासनिगृहीतेन मनसा हृदयाश्रयम्। ज्योतिर्मयं विचिन्वन्ति योगिनस्त्वां विमुक्तये॥ ... बहुधाप्यागमैर्भिन्नाः पन्थानः सिद्धिहेतवः। त्वय्येव निपतन्त्योघा जाह्नवीया इवार्णवे॥ *Raghu* X. 23, 26.

Stanza 16—इति practically amounts to 'these'. स्तुतीः lit. prayers or rather words of the prayer, for the whole description made up one prayer. यथार्थ not going against the sense truthful. हृदयं गच्छन्तीति हृदयंगमाः, going to the heart, that is attractive. खच्प्रकरणे 'गमेः सुप्युपसंख्यानम्' इति खच्प्रत्ययः। 'अरुर्द्विषदजन्तस्य मुम्' इति मुमागमः। Aruṇagiri reads याथार्थ्यहृदयंगमाः on which Nārāyaṇa remarks लोके हि प्रसादनाय क्रियमाणाः स्तुतयः प्रायेणारोपितार्थाः, ब्रह्मणः स्तुतयस्तु यथार्था एवेति भावः। प्रसादस्य अभिमुखः (आभिगतं मुखं यस्य सः) lit. with the face turned towards a boon, that is, inclined to offer a boon or confer a favour. Brahmadeva was well pleased with the prayer of gods and was thrown into quite a happy mood owing to them which exercised a powerful influence on his heart. वेधस्, the maker *par excellence*, an epithet of Brahmadeva.

Stanza 17—पुराणं—पुरा नवं भवति (*Nirukta* III. 20) what was new in old times, that is, old, primeval. कविः कान्तदर्शनो भवति.

कवतेर्वा । (*Nirukta* XII. 13) wise, or a poet. Brahmadeva is the first poet as the Vedas sprung from him. चतुर्भिः मुखैः सम्यक् ईरिता. Mallinātha says, we cannot take चतुर्मुख as a समाहार, as in that case, the form would have been चतुर्मुखी. चरितार्था=कृतार्था. The expression चतुष्टयी प्रवृत्तिः seems to have been used simply to show that the fact that Brahmadeva was possessed of four mouths, helped the gods in hearing his words properly and all round, as it helped them in prostrating be ore him, all at the same time. Brahmadeva began to speak with all his four mouths, so that the gods sitting on the side and the back (if at all, the expressions ' side ' and ' back ' can be used with reference to Brahmadeva) could hear him properly. यथा देवाः सर्वतोमुखत्वादस्य सुलभसांमुख्याः सन्तः सर्व एव युगपत्परितश्चोपतस्थिरे तथासावपि तान् सर्वानेव चतुर्मुखावीनिर्गतया चतुष्टय्या शब्दानां प्रवृत्त्या युगपत् परितश्च प्रत्युक्तवानित्यर्थः। (Aruṇagiri). चतुष्टयी प्रवृत्तिः may be interpreted in other ways also. ' गौः शुक्लश्चलो डित्थ इत्यादौ चतुष्टयी शब्दानां प्रवृत्तिः । ' इति महाभाष्यकारः । Thus the word गो is strictly equal to गोत्वरूपजातिमान्, शुक्लत्वरूपगुणवान्, चलनरूपक्रियावान्, डित्थनामायम्; that is, the संकेत of a word is on the four उपाधिs, जाति, गुण, क्रिया and द्रव्य. (See *Kāvyaprakāśa* II). Or the चतुष्टयी प्रवृत्तिः refers to the पदचतुष्टय, referred to by Yāska, तद्यान्येतानि चत्वारि पदजातानि नामाख्याते चोपसर्गनिपाताश्च तानीमानि भवन्ति । (*Nirukta* I). Or as Mallinātha remarks, शब्दानां प्रवृत्तिर्वैखरीप्रमुखा वाग्वृत्तिः । उक्तं च-वैखरी शब्दनिष्पत्तिर्मध्यमा श्रुतिगोचरा । द्योतितार्था च पश्यन्ती सूक्ष्मा वागनपायिनी ॥ In these interpretations, however, the propriety of the expression is lost. For, any speech, according to the first two alternatives, can have चतुष्टयी प्रवृत्ति (consisting of the four Upādhis, द्रव्य, गुण, क्रिया and जाति or, of नाम, आख्यात, उपसर्ग and निपात). Mallinātha's reference to the four-fold division of वाक् is absurd. For he surely cannot mean that all the four divisions, which are more or less contradictory, were present at the same time in Brahmadeva's speech. Brahmadeva's speech was चरितार्थ, because speech is meant to be heard properly and the gods did hear it properly, or it was चरितार्थ, because being uttered by Brahmadeva himself, it was sincere and truthful. There was no camouflage about it which was bound to prove true. Cf. ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ।. This verse is similar to *Raghu* X. 36, पुराणस्य कवेस्तस्य वर्णस्थानसमीरिता । बभूव कृतसंस्कारा चरितार्थैव भारती ॥

Stanza 18—प्राज्यः (great, mighty) विक्रमः येषां ते. प्राज्य is used simply to secure an alliteration with प्राप्तेभ्यः. A deliberate

attempt for securing an alliteration in the whole verse is quite obvious. अधीकार (or अधिकार, as the preposition can be optionally lengthened before घञ्, when the whole word does not mean a human being. 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' इति दीर्घः) an office, appointed task. युगानि इव बाहवः येषां ते, who have arms like the yokes, that is, long and stout, reaching up to the knees. The idea in स्वानधीकारान्प्रभावैः अवलम्ब्य is this :—The gods have been placed in responsible positions by Brahmadeva. They ought to be therefore always at their posts. But now they have as it were deserted their posts and come there in a body. Brahmadeva presumes that though the gods have come to him in person, they have left their powers behind to discharge their tasks properly, that is, the power of the gods is so well-known that no one would dare to disturb the arrangements made by them, behind their back. Mallinātha remarks यथाधिकारं स्थित्वापि इत्यर्थः, so that according to him a contrast is intended between... प्रभावैरवलम्ब्य and प्राप्तेभ्यः. You all retain your posts and still you have all come here together. There must, therefore, be something very serious that has brought you here.

Stanza 19—Brahmadeva looks at the gods and, being astonished to find that their faces had all lost their natural glow and that they were uncommonly pale, wants to know the reason thereof. क्लिष्ट-dimmed or obscured. ज्योतिः a luminary. The faces are compared to the luminaries like the moon and the stars that do not shine brightly owing to the mist. The simile also hints that just as the luminaries in question are deprived of their light only temporarily by the mist and begin to shine forth in their natural splendour at the disappearance of हिम, so the gods also would have the natural glow restored to their faces, when the cause for dejection would have been removed. The reading हिमक्लिष्टप्रसादानि would mean the same thing as हिम...प्रकाशानि. प्रसाद clarity, glow.

Stanza 20—Brahmadeva now explains the general statement made in the last verse viz. that the gods had lost all their glow, by referring to some particular cases. He refers to four दिक्पालs out of eight, Indra, Varuṇa, Kubera and Yama who preside over the East, West, North and South respectively. The Ādityas, Maruts and Rudras are also referred to. Naturally

enough, Indra as the lord of gods, is noticed first. सुरायुध also called इन्द्रायुध is the rain-bow. The expression means here by लक्षणा, the variegated colours of the rain-bow. The thunderbolt on account of its having lost all power, no longer flashes up. It has, as it were, become blunted. Or सुरायुध may be taken in the sense of 'the weapon of the gods'. The thunder-bolt no longer discharges any bolt or weapon which had been so useful for the gods in former times, in which case, we shall have to suppose that the thunder-bolt sends forth a distinct bolt, like a bow shooting forth an arrow. वृत्रस्य हन्ता is Indra. See notes on I. 20. कुण्ठिताः अश्रयः (edges) यस्य तत्. On अर्चिषाम्, Aruṇagiri remarks. अत्रार्चींषि किरणाः न तु ज्वालाः, तासामूर्ध्वमुखत्वेनाश्रिवत् सर्वतोमुखत्वासिद्धेः ।

Stanza 21—प्रचेतस् is an epithet of Varuṇa, whose characteristic weapon is the पाश (which is also sometimes spoken of as the weapon of Yama, the God of death). Varuṇa is a very important deity in the Ṛgveda, where he is represented as ruling over the moral order of the universe. His पाशs are also referred to (उदुत्तमं मुमुग्धि नो विपाशं मध्यमं चृत । अवाधमानि जीवसे । I. 25. 21). In later literature, he is described as the lord of waters, and is one of the दिक्पालs, ruling over the West. The noose of Varuṇa, which had been the dread of his enemies so long, has now become quite impotent, like a serpent who is under the influence of a charm. It is a common belief that certain charms render the poison of a serpent quite harmless. In verse 24 below, the Ādityas are separately mentioned. Both Indra and Varuṇa are included in the list of the twelve Ādityas. Nārāyaṇa justifies this separate mention of Indra and Varuṇa thus— ननु 'अमी च कथमादित्याः' इत्यनेन श्लोकेन द्वादशादित्यावस्थाया वक्ष्यमाणत्वादिन्द्रावरुणयोश्च द्वादशादित्येष्वेवान्तर्भावात् कथं पृथक् वर्णनम् । नैवम् । अधिकारभेदनिमित्ताद् विग्रहभेदात् पृथग् व्यवहारोपपत्तेः । The figure of speech in the verse is निदर्शना. The पाश is said to be possessed of the plight of a serpent. This impossible connection ends in a comparison. Just as the serpent under a spell becomes quite impotent, so the noose also has lost its dreaded power.

Stanza 22—Kubera is one of the दिक्पालs, ruling over the North. He is also the lord of wealth and Yakṣas, and resides at his capital Alakā on the Kailāsa mountain. His characteristic weapon is the mace. He is deformed in his body, and

has only one eye. The name is thus explained ; कुत्सितं वेरं शरीरमस्य कुष्टित्वात् । 'कुत्सायां क्विति शब्दोऽयं शरीरं वेरमुच्यते । कुबेरः कुशरीरत्वान्नाम्ना तेनैव सोऽङ्कितः ।' इति वायुपुराणात् । or कुम्बति धनम् ।. Kubera, unlike Indra and Varuṇa, had come without his characteristic weapon, the mace. This bespoke great mental torture and humiliation which had caused him to discard his favourite mace as being no longer of any use. The arm without the mace is compared to a tree without its branches. मनःशल्यं पराभवम् is a रूपक. The defeat sustained was the rankle in the mind, that is, he had been all along brooding over his defeat.

Stanza 23—यम (यमयतीति, the controller) is the God of death, one of the दिक्पालs, ruling over the South. He is the lord of पितृलोक, with दण्ड (also पाश) as his characteristic weapon. The rod of Yama had never failed so far in inflicting death upon others. But now it has lost all its potency and it is nothing but a mere rod which can be used for scratching up the ground or drawing figures on it. Scratching the ground with the feet or something in the hand is a sign of great mental dejection or pre-occupation. The loss of the blazing lustre of the rod, has reduced it to the condition of an extinguished fire-brand which people can handle without the least concern, and use for marking the ground. To such a pass has Yamā's rod, once the terror of the whole world, come! निर्वाण extinguished. अलात a fire-brand. लाघव–smallness, degradation. The figure of speech in the verse is निदर्शना. Aruṇagiri remarks अयं तु श्लोकः 'प्रशमादर्चिषाम्' (II. 20) इत्यस्यानन्तरं पठनीयः । He does not state why this should be so. The reason apparently seems to be that in the order of the main दिक्पालs given (इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईश पतयः पूर्वादीनां दिशां क्रमात् ।) Yama is mentioned immediately after Indra.

Stanza 24—The printed editions with Mallinātha's commentary read प्रतापक्षातिशीतलाः. Mallinātha's commentary reads ...तेजसां क्षयेण शीतलाः from which it is clear that Mallinātha's reading must in all probability have been प्रतापक्षयशीतलाः which is also the reading of the Trivandrum edition. The Ādityas had been so long full of dazzling brightness, making it impossible for any one to look at them even for a moment. But now none so poor to do them reverence. Any one can

fix his gaze at them as long as he wills, as if they were some pictures drawn on canvas, as all their lustre has gone. The Ādityas are twelve, born of Kaśyapa and Aditi. भगोंऽशश्चार्यमा चैव मित्रोऽथ वरुणस्तथा । सविता चैव धाता च विवस्वांश्च महाबलः ॥ त्वष्टा पूषा तथैवेन्द्रो द्वादशो विष्णुरुच्यते । इत्येते द्वादशादित्याः कश्यपस्यात्मसंभवाः ॥ (*Śāntiparvan* 207. 17–18). अंशो भगश्च मित्रश्च वरुणश्च जलेश्वरः । तथा धातार्यमा चैव जयन्तो भास्करस्तथा ॥ त्वष्टा पूषा तथैवेन्द्रो द्वादशो विष्णुरुच्यते । इत्येते द्वादशादित्याः काश्यपेया इति श्रुतिः ॥ (*Anuśāsanaparvan* 255. 15–16). The *Viṣṇu Purāṇa* I. 15. 131–132, and *Matsya* 6. 3–4 give the same list. The number of Ādityas in the Ṛgveda varies from six to eight. शृणोतु मित्रो अर्यमा भगो नस्तुविजातो वरुणो दक्षो अंशः । II. 27. 1, देवा आदित्या ये सप्त तेभिः सोमाभिरक्ष न इन्द्रायेन्दो । IX. 114. 3; अष्टौ पुत्रासो अदितेः ये जाताः । X. 72. 8. The Atharvaveda knows only eight of them. The *Taittirīya Brāhmaṇa* mentions इन्द्र among them, while the *Śatapatha* names twelve with Viṣṇu among them. These twelve Adityas are said to burn the Universe at the time of Pralaya. प्रकामम् (at will) आलोकनीयताम्.

Stanza 25—The Wind-gods appear to be greatly agitated from which fact one can easily infer that they have not been allowed to blow on as they like and that they have received a check to their speed from some superior enemy. Similarly, the blocking of the current of waters can be inferred when one comes across the water going against the current. प्रतीप-lit. going against the current (प्रतिगताः आपः अत्र) contrary. The Maruts are usually said to be forty-nine in number (Cf. वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः । *Veṇī* III). Aruṇagiri gives their number to be eight, गगनः स्पर्शनो वायुरनिलो मारुतस्तथा । प्राणः प्राणेशजीवौ च मरुतोऽष्टौ प्रकीर्तिताः ॥ The *Matsya* 7th Adhyāya gives the following account of the birth of the 49 Maruts. Diti, the mother of the Daityas, had been practising penance to secure a son who would kill Indra. Kaśyapa, her husband, gave her that boon and enjoined upon her to lead an extremely pure life for one year. While only three days had remained for the period to come to an end, Diti, out of inadvertence, went to sleep without washing her feet. Indra snatched this opportunity, entered her body and cut the womb into seven and seven sons were born and began to weep. When they would not cease weeping, Indra cut each one of them into seven parts

and thus they became forty-nine. Owing to the penance of their mother, these sons became immortal and were called मरुत् as they were addressed by Indra, मा रुदत (...ततस्तदन्तरं लब्ध्वा प्रविष्टस्तु शचीपतिः ॥ वज्रेण सप्तधा चक्रे तं गर्भं त्रिदशाधिपः । ततः सप्तैव ते जाताः कुमाराः सूर्यवर्चसः ॥ रुदन्तः सप्त ते बाला निषिद्धा गिरिदारिणा । भूयोऽपि रुदतश्चैतानेकैकं सप्तधा हरिः ॥ चिच्छेद वृत्रहन्ता वै पुनस्तदुदरे स्थितः । एवमेकोनपञ्चाशद् भूत्वा ते रुरुदुर्भृशम् ॥... यस्मान्मा रुदतेत्युक्ता रुदन्तो गर्भसंस्थिताः । मरुतो नाम ते नाम्ना भवन्तु मखभागिनः ॥). See also *Rāmāyaṇa* I 46. 47. मरुतो मितराविणो वा मितरोचिनो वा महद् द्रवन्तीति वा । (Yāska XI. 14).

Stanza 26—आवर्जितेषु जटामौलिषु विलम्बिन्यः शशिकोटयः येषु ते. आवर्जित lit. secured, won over, hence down-cast. The Rudras are eleven. अजैकपादहिर्बुध्न्यो विरूपाक्षोऽथ रैवतः । हरश्च बहुरूपश्च त्र्यम्बकश्च सुरेश्वरः ॥ सावित्रश्च जयन्तश्च पिनाकी चापराजितः । एकादशैते कथिताः रुद्रास्त्रिभुवनेश्वराः ॥ (*Śānti-parvan* 207. 20-21). The names are slightly differently given in the *Anuśāsanaparvan* 255. 12-13. अजैकपादहिर्बुध्न्यः पिनाकी चापराजितः । ऋतश्च पितृरूपश्च त्र्यम्बकश्च महेश्वरः ॥ वृषाकपिश्च शम्भुश्च हवनोऽथेश्वरस्तथा ॥ In the *Ādiparvan* 67. 1, their names are as under; मृगव्याधः, सर्पः, निर्ऋतिः, अजैकपात्, अहिर्बुध्न्यः, पिनाकी, दहनः, ईश्वरः, कपाली, स्थाणुः and भगः, See also *Viṣṇu Purāṇa* I. 15. 122–24. Śiva is the chief of the Rudras. The other Rudras also, it seems, have like Śiva the crescent moons in their matted hair. The Rudras are known for their anger and destroy their enemies by a mere growl or *Hum* sound. So long they had not met with anybody to challenge them and so had their heads always erect, the matted hair properly supporting the crescent moons on them. But now, after having sustained a severe defeat at the hands of Tāraka, their heads are down-cast through shame and consequently the crescent moons on them, being not properly placed, hang down from the hair. This shows that their boasted growl had proved to be quite impotent. Mallinātha who reads क्षतहुंकारशंसिनः remarks हुंकारशस्त्रा हि रुद्रा इति भावः । Aruṇagiri reads क्षताहंकारशंसिनः and explains अहंकारोऽभिमानित्वम् । अहंकारस्याधिदैवतं शिवः स एवैकादशात्मा रुद्रः । तत इयमुक्तिः. In V. 54, the poet again refers to the हुंकार of Śiva, from which it appears that Mallinātha's reading is better. These eleven Rudras, it seems, are different from the Rudra described in *Viṣṇu Purāṇa* I. 8, as being born of Brahman and immediately crying and running, and hence receiving the name Rudra from Brahman, or they are the different forms of the original Rudra (...प्रादुरासीत्प्रभोरङ्के

कुमारो नीललोहितः । रुदन्वै सुस्वरं सोऽथ द्रवंश्च द्विजसत्तम । किं रोदिषीति तं ब्रह्मा रुदन्तं प्रत्युवाच ह ॥ नाम देहीति तं सोऽथ प्रत्युवाच प्रजापतिम् । रुद्रस्त्वं देव नाम्नासि मा रोदीर्धैर्यमावह ॥ एवमुक्तः पुनः सोऽथ सप्तकृत्वो रुरोद वै । ततोऽन्यानि ददौ तस्मै सप्त नामानि वै प्रभुः । स्थानानि चैषामष्टानां पत्नीः पुत्रांश्च वै प्रभुः ॥). On Rudra, the *Nirukta* (X. 7) remarks रुद्रो रौतीति सतः, रोरूयमाणो द्रवतीति वा, रोदयतेर्वा, 'यदरुदत्तद्रुद्रस्य रुद्रत्वम्' इति काठकम्, 'यदरोदीत्तद्रुद्रस्य रुद्रत्वम्' इति हारिद्राविकम् ।

Stanza 27—लब्धा प्रतिष्ठा (proud position, stability, application) यैः ते. कृता व्यावृत्तिः (turning back, supersession) येषां ते. The gods had their position as rulers of the world, firmly established before, but Brahmadeva is afraid that some enemies have succeeded in encroaching upon their rights and so the gods now enjoy only a restricted sovereignty. उत्सर्ग is a general rule and अपवाद is an exception and it is well-known that exceptions are more powerful than the rules, so that the latter have scope only in those cases which are not covered by the former. The general injunction मा हिंस्यात् forbids all killing, but it has no scope in the case of the याज्ञिकी हिंसा which is enjoined by other Sruti texts. The scope of the general injunction therefore becomes restricted only to the ordinary हिंसा. The अपवादs or particular injunctions thus are more powerful. अपवादानां बलवत्तरत्वं 'सावकाशनिरवकाशयोर्निरवकाशो बलीयान्' इति न्यायात्—Aruṇagiri who also reads न खलु स्थ बलोत्तरैः for यूयं किं बलवत्तरैः । Cf. यः कश्चन रघूणां हि परमेकः परंतपः । अपवाद इवोत्सर्गं व्यावर्तयितुमीश्वरः ॥ *Raghu* XV. 7.

Stanza 28—वत्स an affectionate term of address. The meaning 'a child' would also suit here as Brahmadeva is the पितामह of all. इतः is equal to मत्तः. Brahmadeva must be taken to point out to himself with his finger or in any other intelligible manner, when he uttered this expression. Brahmadeva means to say that the fact that all of them had come to him in a body, and that they had lost all their lustre: clearly showed that they had been oppressed by some enemy and that the danger was very serious. He would warn them however that they had not chosen the right person for having their grievances redressed. For what was he after all? He was merely the creator of the world and not its protector. He had nothing to do with the protection of the world, which was clearly the province of the gods themselves, the Lokapālas.

He would like however all the same, to know why they had been to him. The clever Bṛhaspati, the spokesman of the gods, it would be seen, does not allow himself to be disheartened by these words of Brahmadeva, and corners him by asking not for protection, but for the creation of a General who would be victorious over the enemy. (See verse 51 below)

Stanza 29—मन्दानिलेन उद्धूतः यः कमलाकरः तद्वत् शोभितुं शीलमस्य तेन. वासव is an epithet of Indra. वसवो देवा वसूनि रत्नानि अस्य वा सन्ति वसोरपत्यमिति वा दैत्यानां वासं वाति वा । Indra is supposed to have a thousand eyes on account of the curse of the sage Gotama whose wife Ahalyā was ravished by him wearing the disguise of Gotama. The sage cursed him that he would have a thousand apertures on his body, which were transformed afterwards into so many eyes, when Indra prayed for mercy. This story in the Purāṇas is based upon the description of a natural phenomenon in the Ṛgveda, viz. the pursuit by Indra (the sun) of Ahalyā (the dawn) whose Jāra, Indra is described to be. According to another account, Indra is supposed to have put forth so many eyes in order to have a proper look at the extraordinary beauty of the Apsaras Tilottamā. Indra made a gentle sign with his eyes to Bṛhaspati that he should speak on behalf of the gods. Apparently, Indra himself wanted to speak, but the last words of Brahmadeva, that the gods need not expect protection from him, made him nervous and he thought that the case of the gods required to be presented with proper care. And who else than Bṛhaspati who was wisdom and oratory incarnate, could be selected for this purpose ? A mere sign by the eyes was sufficient for Bṛhaspati to know what was wanted of him by Indra. The thousand eyes moving gently are compared to as many lotuses shaken by a gentle breeze. (As a matter of fact, the eyes of the gods do not wink, they are always steady ; hence Mallinātha's remarks अनिमेषाणामपि प्रयत्नवशात् आक्षिस्पन्दो न विरुध्यते ।). नोदयामास goaded, urged.

Stanza 30—Bṛhaspati was the preceptor and counsellor of Indra. He was thus the प्रज्ञाचक्षुः of Indra. This चक्षुः was obviously more important to Indra than his own thousand physical eyes. This चक्षुः again was possessed of two eyes, referring

to the fact that Bṛhaspati had only two eyes, or द्विनेत्रम् refers to the fact that Bṛhaspati was धर्मदृष्टिः as well as अर्थदृष्टिः. वाचस्पतिः may be taken as an Aluk compound, according to the Sūtra 'षष्ठ्याः पतिपुत्र', which really concerns Vedic forms. Brahmadeva is called a जलजासन, as he is born of the lotus in the navel of Viṣṇu. Mr. Ray explains द्विनेत्रम् as having two guides; guided both by the *exterior* and the *interior* of things. It must be confessed that द्विनेत्रं चक्षुः is not a happy expression, though some charm is created by the strange statement that *one* eye is possessed of *two* eyes. The reading विनेतृ हरेश्चक्षुर्दशचक्षुश्शताधिकम् of the Trivandrum edition is obviously better. विनेतृ=विनयोपदेशकम्, directing the right path. What Indra's thousand eyes could not grasp, Bṛhaspati was able to know, hence he was the best person to present the case of the gods properly. He knew what to say and also how to put it in proper words.

Stanza 31—भगवन्, possessed of भग, the six-fold ऐश्वर्य. ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा॥ आमृष्टम् overpowered, assailed. Bṛhaspati begins his speech, referring to Brahmadeva's query in verse 27 above. He says that Brahmadeva's surmise that the gods had been overpowered by some enemy was quite correct. In fact, Brahmadeva as the inner controller (antaryāmin) of all, was bound to know everything that was going on in the world. For प्रत्येकं विनियुक्तात्मा, compare ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति। *Gītā* XVIII. 61.

Stanza 32—भवतः लब्धेन वरेण उदीर्णः (उद्धतः). The Trivandrum edition reads त्वया दत्तवरोदीर्णे...This is a significant expression. Bṛhaspati means to say that Brahmadeva cannot shirk his responsibillity so easily in the matter by arguing that he is concerned with the creation and not with the protection of the world. For the trouble is of his own making. It was Brahmadeva who had granted a boon to Tāraka that he would not be killed by any one except a child seven days old. No wonder then that Tāraka should ride roughshod over all, and indulge in an orgy of atrocities. असुर–a demon, derived by Yāska as असुराः असुरताः स्थानेष्वस्ताः स्थानेभ्य इति वा। अपि वा असुरिति प्राणानाम अस्तः शरीरे भवति तेन तद्वन्तः। सोदेवानसृजत तत् सुराणां सुरत्वम्, असोरसुरानसृजत तदसुराणामसुरत्वमिति विज्ञायते। (*Nirukta* III 8). The word is not used in a bad

sense in the Ṛgveda, but means 'powerful' 'mighty' and is used with reference to deities like Indra and Varuṇa. It is the same word as the Ahura of the Avesta. When the Aryans and the Iranians quarrelled, it seems that the word, as used with reference to the Iranian deities, came to have a bad significance and later writers, not knowing the real sense of Asura, coined the word Sura, to mean 'a god' so that Asura might mean 'one not a god, a demon'. धूमाकार: केतु: a comet. The rise of a comet portends great disaster. Nārāyaṇa quotes from गार्ग्यसंहिता, उत्तिष्ठति यदा भौमो धूमकेतुर्नभस्तले। तदा विनश्यति क्षिप्रं जगदेतच्चराचरम्॥ Shakespeare in his *Julius Caesar* refers to the comet as heralding death to kings, 'When beggars die, there are no comets seen, The heavens themselves blaze forth the death of princes' (Act II. Sc. 2). लोकानाम् of the people, or rather of the worlds which are said to be either three (Heaven, Earth and Pātāla) or fourteen. (Seven higher, भूर्लोक, भुवर्लोक, स्वर्लोक, महर्लोक., जनर्लोक, तपोलोक and सत्यलोक (or ब्रह्मलोक); and seven lower, अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल). On महासुर:, Aruṇagiri remarks महासुर इत्यसुरविजयित्वात् तस्य क्रूरत्वमुक्तम्। Nārāyaṇa adds भूमिद्रव्यपुत्रदारप्राणहरणेनासुरविजयी तुष्यति।

Stanza 33—यावन्मात्रेण—मात्रशब्दोऽवधारणे (Aruṇagiri). दीर्घिका is a well with a long or oblong shape. Bṛhaspati now explains in detail how the great gods are degraded by Tāraka in making them serve him as he would will them to do. Thus the sun with his blazing heat has no admittance in the capital of Tāraka. He is forced to send only mild heat which would be just sufficient to make the lotuses bloom, without oppressing the ladies in the harem. (यावतैव निजातपेन वापीकमलविकाससिद्धिः, रविस्तत्पुरे तावन्मात्रमेवातपं करोति न न्यूनमधिकं वा। न्यूनत्वे कमलोन्मेषाभावेनापराधप्रसङ्गात् अधिकत्वे तु तदवरोधवधूमुखारविन्दपरिम्लानताविधानेनात्यन्तमपराधप्रसङ्गाच्चेति भावः Nārāyaṇa).

Stanza 34—Elsewhere the moon shines with all his digits only on the full-moon day. In the bright half of the fortnight he waxes, by one digit each day, till he becomes full, and in the dark half, he wanes till he is in conjunction with the sun on the Amāvāsyā day. But Tāraka has by his firman put a stop to this waxing and waning, and has ordered the moon to wait upon him with all his digits always. Tāraka has however

graciously allowed the moon to keep one of his digits, which has been appropriated by Śiva as an ornament on his forehead. Why Tāraka showed this concession to Hara is not told by the poet. Nārāyaṇa who reads रेखां for लेखाम्, suggests that the digit on Śiva's head being a very small one, was ignored by Tāraka (किमनया ममात्यल्पतया रेखयेति तदुपेक्षामात्रेण चन्द्रः परमेश्वरपराधीनां रेखां नादत्त इत्यर्थः।) Or it might be that as the digit in question did not strictly belong to the moon, Tāraka did not insist upon its attendance on him. The suggestion that Śiva might have been Tāraka's favourite deity lacks anthority. Tāraka is known to have propitiated Brahmadeva and not Śiva. Possibly, Tāraka apprehended the least danger from Śiva who having renounced the world, was not likely to take any wife and hence there was no possibility of any child being born to him, which would bring about Tāraka's death. Or, does the poet show his partiality for Śiva by making such an exception in his favour ? The waning of the moon is attributed to the digits being drunk one by one by the Gods and the Manes. Read ahe following from माधवीयकालनिर्णय: प्रथमां (कलां) पिवते वह्निर्द्वितीयां पिबते रविः। विश्वेदेवास्तृतीयां तु चतुर्थीं सलिलाधिपः॥ पञ्चमीं तु वषट्कारः षष्ठीं पिबति वासवः। सप्तमीमृषयो दिव्या अष्टमीमज एकपात्॥ नवमीं कृष्णपक्षस्य यमः प्राश्नान्ति वै कलाम्। दशमीं पिबते वायुः पिबत्येकादशीमुमा॥ द्वादशीं पितरः सर्वे समं प्राश्नन्ति भागशः। त्रयोदशीं धनाध्यक्षः कुबेरः पिवते कलाम्॥ चतुर्दशीं पशुपतिः पञ्चदशीं प्रजापतिः। निःपीतः कलाशेषश्चन्द्रमा न प्रकाशते॥ कला षोडशिका या तु अपः प्राविशते सदा। अमायां तु सदा सोम ओषधीः प्रतिपद्यते॥ तमोषधिगतं गावः पिबन्त्यम्बुगतं च यत्। तत्क्षीरममृतं भूत्वा मन्त्रपूतं द्विजातिभिः॥ हुतमग्निषु यज्ञेषु पुनराप्याय्यते शशी। दिने दिने कलावृद्धिः पौर्णमास्यां तु पूर्णता॥ The idea of the moon being drunk in this way must have been due to his identification with the सोम drink in the Vedas.

Stanza 35—कुसुमानां स्तेयम् तस्मात् साध्वसं तस्मात्. The Trivandrum edition reads साहसात् for साध्वसात्. साहस—punishment, or danger. तालवृन्त is a fan. तालस्य इव वृन्तमस्य having a stalk like that of a palm-leaf. The wind also is in constant attendance on Tāraka and always blows gently about him, as if fanning him with a fan. He is so much afraid of Tāraka that he does not blow in the pleasure-garden at all, lest he might unconsciously cause some flower or other to drop down by his force, and thus render himself liable to be severely punished by Tāraka for rude-

behaviour. उद्याने व्यावृत्तगतिः is a case of सापेक्षसमास, the expression being practically equal to व्यावृत्तोद्यानगतिः.

Stanza 36—पर्यायेण by turns, in succession. उद्यानं पालयन्तीति उद्यानपालाः तैः सामान्यं यथा भवति तथा. पुष्पाणां संभारे तत्पराः. The seasons are six and they follow in a particular order (वसन्तश्च तथा ग्रीष्मः प्रावृट् च शरदेव च । हेमन्तः शिशिरश्चैव षडेत ऋतवः स्मृताः ॥) Thus Grīṣma sets in only when Vasanta comes to an end. But in the realm of Tāraka, things are quite different. Tāraka has ordered all the seasons to set in together and hand over to him their best products at all times. The seasons have got to obey this strange order and they attend upon Tāraka, as if they were his mere gardeners, whose business is to obey and not to argue.

Stanza 37—सरितां पतिः is taken by Mr. Ray to mean Varuṇa. Varuṇa is no doubt the lord of waters, but it is extremely unusual to call him ' the lord of *rivers* '. सरितां पतिः would more appropriately mean ' the ocean '. The drops of rain water fallen at the time of the स्वातिनक्षत्र into the shells are supposed to develop into gems (शुक्तिकायां पतितो जलबिन्दुः षण्मासोत्तरकालमुद्गीर्णो हि प्रशस्तं मौक्तिकं भवति । Nārāyaṇa). The ocean wants to curry favour with Tāraka by presenting him extremely rare and costly gems. He watches those gems as they go on developing with great anxiety, so that they might be as perfect as possible. If they would not be perfect enough, Tāraka would punish him. On the other hand, the ocean could not wait for a long time so as to allow sufficient time for the gems to develop, lest Tāraka might blame him on that score also for not bringing the gems quickly. Thus the ocean had been resting on the horns of a dilemma and was passing his days, somehow, in an anxious manner.

Stanza 38—ज्वलन्त्यः मणीनां शिखाः येषां ते, or ज्वलन्तः मणयः एव शिखाः येषाम्. Vāsuki is the lord of serpents (सर्पाणामस्मि वासुकिः । *Gītā* X) and resides in Pātāla. Tāraka makes the serpents also headed by their king to serve him. He has ordered them to be in attendance upon him at night time, so that he may be saved the expense and trouble of lighting the lamps whose purpose would be admirably served by the lustrous gems in their hoods. Besides, ordinary lamps flicker away and go out when the oil is exhausted. The gems in the hoods of serpents would give

a constant steady light which would never fail. Serpents are supposed to carry gems in their heads, by the light of which they find out their prey at night. प्रदीप might mean प्रदीपभाजन (a lamp) or the light of a lamp (दीपभाजनवर्त्यादिसमष्टि).

Stanza 39—तेन कृतम् अनुग्रहम् अपेक्षितुं शीलमस्य. अनुकूलं करोति अनुकूलयति तत्करोतीत्यर्थे णिच्. कल्पवृक्ष is one of the five celestial trees (मन्दार, पारिजात, संतान, कल्प and हरिचन्दन). It is supposed to grant all desired objects. Mallinātha understands विभूषण in the sense of प्रसून (flowers). विभूषण may mean 'ornaments in general'. Even Indra stands in awe of the demon and tries to be on friendly relations with him by sending costly presents to him now and then. These presents are sent by messengers. Indra does not go personally to Tāraka, lest he might be imprisoned by him.

Stanza 40—We have been thus serving Tāraka with a view to avert any conflict with him. The sun, the moon, and wind from heaven wait upon him; seasons and ocean from the earth attend to him; serpents from Pātāla do him service; nay, even Indra, forgetting his position as king of Gods, for the time being, is anxious to conciliate him. But all this has not prevented Tāraka from merrily continuing his task of tormenting the three worlds more and more. This is not something entirely unexpected. Tāraka is a villain and the best way to deal with such a person is by hitting back with all one's might and not by conciliation which is often misunderstood as a sign of absolute weakness. This verse is quoted in the *Sāhityadarpaṇa* as an illustration of the figure of speech अर्थान्तरन्यास. Cf. चतुर्थोपायसाध्ये तु शत्रौ सान्त्वमपक्रिया। स्वेद्यमामज्वरं प्राज्ञः कोऽम्भसा परिषिञ्चति। *Śiśupāla* II. 54.

Stanza 41—Bṛhaspati now describes some acts of wanton oppression committed by Tāraka. It is well known that actions calculated to inflict humiliation upon others, are worse and felt more than even the sternest punishment. The beautiful trees in the garden of gods—what harm could they have done to Tāraka? But no; he would cut them and fell them down here and there, and would glory in such acts of sheer vandalism. These trees had never been subjected to such treatment before. They were in charge of the heavenly ladies who used to take the utmost precaution while plucking

their sprouts with their delicate hands, lest they might injure them. Cf. for the idea, आवर्ज्य शाखाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनीभिः। वन्यैः पुलिन्दैरिव वानरैस्ताः क्लिश्यन्त उद्यानलता मदीयाः॥ *Raghu* XVI. 19, also नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्। *Śāk.* IV. Nandana is the name of the garden of the gods or of Indra. अमरवधू like सुराङ्गना means rather 'a celestial damsel' than 'the wife of a god.' Aruṇagiri reads छिन्नपातानाम् which Nārāyaṇa explains as छिन्नानां पाताः पतनानि छिन्नपाताः, अथवा छिन्नं छेदनं भावे निष्ठा तेन पाताः छिन्नपाताः तेषाम् अभिज्ञाः। कर्मणि चेयं षष्ठी।

Stanza 42—श्वासैः साधारणः अनिलः येषां तैः, बाष्पाणां सीकरान् वर्षितुं शीलमेषाम् तैः. वन्दी is a woman carried off as a captive by force. Tāraka has no chivalrous feelings either. He has carried off celestial damsels as captives and makes them fan him with Cāmaras. To the poor damsels, this must have been a great ordeal. It would have been easier to fan him when he was not asleep, for then they would have been able to control their feelings. But Tāraka gives them an opportunity to weep freely by falling asleep and thus makes their task harder, for if they were to sigh heavily, his sleep would be disturbed and woe be to the person who would dare to do that. The ladies therefore, somehow manage to wipe out their tears by the hands, which coming into contact with the Cāmaras make them wet and thus a breeze wafting sprays of water is produced. All this they do with subdued sighs. The reading of the Trivandrum edition, संतप्तश्वास..., is also a good one. The idea is:— Tāraka knows very well that the breeze produced by the Cāmaras, coming in contact with the hot tears shed by the ladies and their hot sighs, would not be quite comforting to him, but he puts up with it, as he likes to gloat over their miserable condition. It is not fanning that he wants, but the pleasure derived from looking at the humiliation and degradation of his captives.

Stanza 43—The beautiful golden mountain Meru, the resort of the gods, and round which the sun and the other planets move, has not escaped devastation at his hands. He has carried off the peaks of Meru and planted them near his mansions—he has built so many of them—so as to serve him as pleasure-hills. In uprooting the peaks of Meru, he has also

disturbed the course of the sun. हरित: is the name of the sun's horses which are seven, hence the sun's epithet सप्तसप्तिः. The *Nirukta* II. 28 gives the names of the vehicles of different gods—हरी इन्द्रस्य...हरित आदित्यस्य. The sun's horses are of a green colour. आक्रीडन्ते एषु इति आक्रीडाः च ते पर्वताः or आक्रीडः (a garden), तस्मिन् पर्वताः.

Stanza 44—दिग्वारणानां मदेन आविलम् (soiled, turbid). हेमाम्भोरुहाणि एव सस्यानि एषाम्. Aruṇagiri reads अम्बुरुह for अम्भोरुह. Tāraka has committed an out-rage on the heavenly Ganges also. The Ganges had beautiful golden lotuses all of which have now been taken away by force and transplanted in the pleasure-wells near his mansion. He wanted to take away her waters also, but as they were rendered dirty on account of the rut of the intoxicated quarter-elephants that sport in them, he left them alone. Cf. for the idea of the दिग्गजs sporting in the Ganges, नदत्याकाशगङ्गायाः स्रोतस्युद्दामदिग्गजे *Raghu* I. 78. The दिग्गजs are eight, guarding the eight quarters. ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥ सस्य is that which is first uprooted and then planted, व्रीहि etc. उत्खातप्रतिरोपणात् सुवर्णपङ्कजेषु सस्यत्वारोपः । (Nārāyaṇa).

Stanza 45—खिलीभूत-a च्वि form from खिल (a waste land), lit. having become a waste land, hence unfrequented, barren. भुवनानाम् आलोकनं तेन (or तस्मिन्) प्रीतिः. The gods no longer move about in their ærial cars to visit the different worlds. They dare not do it as there is no knowing when they would come across Tāraka who would show no mercy to them. Thus the Gods have to lie concealed for all time. Cf. वैमानिकाः पुण्यकृतस्त्यजन्तु मरुतां पथि । पुष्पकालोकसंक्षोभं मेघावरणतत्पराः ॥ *Raghu* X. 47. The reading आघात for आपात means the same thing. विमान is variously derived—विशिष्टं मानयन्त्यनेन, विशेषेण मान्त्यास्मिन् इति वा, विगतं मानम् उपमा अस्येति वा.

Stanza 46—Tāraka does not allow the oblations to reach the gods for whom they are intended, but snatches them off himself from the mouth of fire, and devours them himself. He is a very crafty demon. He allows the sacrifices to be commenced and carried on for a time without the least disturbance, and at a time when every one is labouring under a false sense of security, he suddenly makes his

appearance in some disguise or other and carries off the oblations in defiance of all. Before the gods could make out his disguise and take suitable measures to protect the oblations, they are already gone. The gods are thus deprived of their legitimate share in the sacrifices and are famished. Such disturbance in the case of sacrifices that are so essential for the upkeep of the universe, has created a very serious situation which must be immediately looked to. माया अस्य अस्तीति मायिन् (व्रीह्यादित्वादिति), one possessed of माया (magical power). माया has the meaning 'wonderful power' in the Ṛgveda and the expression मायिन् is found in connection with such deities as Indra and Varuṇa. In later literature the word came to mean 'delusion' 'magical power.' Demons are often described in the Purāṇas as obstructing and defiling the sacrifices, wearing all sorts of disguises. विततेषु अध्वरेषु may also be taken as a loc. abs. construction. वितत-spread, commenced. अध्वर a sacrifice. It is derived as न ध्वरति इति (that which never fails) or अध्वानं राति इति (which shows the way to heaven) or न ध्वरा यस्मिन् in which there is no killing or हिंसा (या वेदविहिता हिंसा नियतास्मिंश्चराचरे । अहिंसामेव तां विद्याद्वेदाद्धर्मो हि निर्बभौ ॥ *Manu* V. 44). Yāska says अध्वर इति यज्ञनाम, ध्वरतिर्हिंसाकर्मा तत्प्रतिषेधः । (*Nirukta* I. 8). यज्वा is one who offers a sacrifice according to the rites (विधिना इष्टवान्) 'सुयुजोर्ङ्वनिप्' इति ङ्वनिप्प्रत्ययः । नः मिषतां (पश्यताम्) is gen. abs. showing अनादर. जातवेदाः एव मुखं or जातवेदसः मुखम्. The gods are अग्निमुखाः and receive their oblations through him. जातवेदस् fire is derived by Yāska as follows :—जातवेदाः कस्मात्, जातानि वेद, जातानि वैनं विदुः, जाते जाते विद्यते इति वा, जातवित्तो वा जातधनः, जातविद्यो वा जातप्रज्ञानः । यत्तज्जातः पशूनविन्दतेति तज्जातवेदसो जातवेदस्त्वमिति ब्राह्मणं तस्मात् सर्वानृतून्पशवोऽग्निमभिसर्पन्तीति वा । (*Nirukta* VII. 20). Cf. for the idea in the verse, अर्चिराद्यज्वाभिर्भागं कल्पितं विधिवत्पुनः । मायाविभिरनालीढमादास्यध्वे निशाचरैः॥ *Raghu* X, 45. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa* with the remark सप्तमीवाच्यं भावलक्षणम्.

Stanza 47—Bṛhaspati, after having described certain acts of oppression that affected all gods in general in verses 41–46, now narrates certain particular losses. Indra has lost his excellent horse which was his pride and the ornament of heaven. उच्चैःश्रवस् is the name of Indra's horse and is one of the fourteen excellent objects that were produced when the ocean was churned by the gods and the demons. The following

verse gives the names of the fourteen jewels—लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः । अश्वः सप्तमुखो विषं हरिधनुः शङ्खोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्यात् सदा मङ्गलम् । See also *Ādiparvan*, 18th Adhyāya. उच्चैःश्रवस् is derived as उच्चैः श्रवसी (ears) यस्य, उच्चैः शृणोतीति वा, उच्चैर्महत् श्रवो यशो यस्येति वा. उच्चैः high, exalted. देहबद्धं embodied. The reading देहबन्धम् (देहं बध्नातीति) means the same thing. With the disappearance of उच्चैःश्रवस्, Indra's fame also disappeared. उच्चैःश्रवस् is all white and fame is also conventionally regarded as white. Aruṇagiri shows how the various acts of oppression involve various methods of carrying on war with the enemy. Thus in verse 41, विध्वंसन or destruction is mentioned; in verses 43 and 44, अपवाहन or forcible carrying off is referred to; in verse 45, obstruction is alluded to, and the other verses speak of विलोप. (अत्र प्रकरणे 'तेन' (verse 41) इत्यादिना विध्वंसनम् 'उत्पाट्य' (43) 'मन्दाकिन्या' (44) इत्यादिना चापवाहनम् 'भुवन' (45) इत्यादिनोपरोधः, अन्यैस्तु विलोप इति विग्रहप्रकारा उक्ताः ।)

Stanza 48—Bṛhaspati says that the gods have done their best to combat the growing insolence of Tāraka, but all to no purpose. It is only after exhausting all their resources that they have approached Brahmadeva to help them. सांनिपातिक-संनिपातात् त्रिदोषविकारात् आगतः तेन निर्वृत्तो वा. When all the three humours वात, पित्त and कफ are affected, it is impossible to cure the patient. Nārāyaṇa quotes वातपित्तकफानां च संनिपातो यदा भवेत् । तदा जातो ज्वरस्तीव्रो ह्यसाध्यः सर्वभेषजैः ॥ वीर्यवन्ति – प्रशस्तवीर्ययुक्तानि, प्रशंसायां मतुप् ।

Stanza 49—प्रतिघातेन उत्थितम् अर्चिः यस्य तेन. निष्कम् is उरोभूषणम्. It also means 'a golden coin'. The चक्र is the famous सुदर्शन of Viṣṇu. The gods had based very high hopes on this disc which was never known to have received a check. But this disc also belied their hopes. When it was cast against Tāraka it clashed against his throat, but could not cut it as the throat was even tougher than the disc. The result was that the disc coming into violent contact with the throat, gave rise to a flame the lustre of which spread downwards to the chest and it appeared for the moment as if the demon had worn a chest-ornament hanging down from the neck. Mallinātha seems to understand that the disc itself remained as an ornament (स्वयमेव निष्कमिव स्थितमित्यर्थः) This could happen only momentarily and the disc could not be there for all time as

is clear from the expression प्रतिघातोत्थितार्चिषा (the प्रतिघात could occur not always, but only once when the disc was hurled against the throat). This verse is quoted in the *Vyaktiviveka* and *Alaṁkāracūḍāmaṇi* with the remark, अत्र हि हरेः संबन्धित्वेन शक्रस्य जयास्पदत्वामिति हरेरेव प्राधान्यविवक्षा न चक्रमात्रस्य ।

Stanza 50—निर्जितः ऐरावतः यैः ते, that were even more mighty than Indra's elephant. ऐरावत (इरा उदकानि सन्ति अस्मिन् इरावान् the sea तस्मिन् भवः ।) is one of the fourteen jewels churned out of the ocean. तटाघात is butting against the banks, also called वप्रक्रीडा. The mighty elephants practised this butting not against ordinary objects which were too soft for them, but against the huge massive clouds Puṣkarāvartaka and others that display their activities only at the Pralaya. पुष्करा (or पुष्कला) नाम ते मेघाः बृहतस्तोयवार्जिताः । पुष्करावर्तकास्तेन कारणेनेह शब्दिताः ॥ नानारूपधरास्ते तु महाधीरस्वनास्तथा । कल्पान्ते वृष्टिकर्तारः संवर्ताग्नेर्नियामकाः ॥ The आदि includes राजावर्तक and others. Mallinātha seems to understand by पुष्करावर्तक, two classes of clouds (पुष्कराश्च आवर्तकाश्च नामादयः येषां तेषु). The expression in जातं वंशे भुवनविदिते पुष्करावर्तकानाम् (*Megha*) seems however to suggest that only one class of cloud is meant. Mr. Ray rightly points out that this verse is misplaced here. If it is genuine, it should come after verse 47, where the horse of Indra is referred to. The poet says that the horse of Indra was carried off, but his elephant was spared, the reason being that Tāraka had a host of elephants superior to Airāvata but he had no horse that could match with Uccaiḥśravas. Verses 48 and 49 refer to the remedial measures taken by the gods against Tāraka. Verse 49 refers to the disc of Hari, than which there was nothing more powerful. After such a climax, there could be no going back and verse 51 follows properly verse 49, with a formal demand for the creation of a General. Verse 50 has thus clearly missed its place.

Stanza 51—विभु-all-powerful, सेनां नयतीति सेनानीः तम्. A good general is quite essential to secure victory. Now that Indra and Hari have failed to make any impression on Tāraka, it is necessary that somebody should be created to lead the gods, as none amongest the existing gods is fit for that task. वयं स्रष्टुमिच्छामः means not that the gods wish to create a leader (this they cannot do, as creation rests with Brahma-

deva) but 'we wish a general to be created by you.' The gods correspond to मुमुक्षवः, Tāraka to भव or संसार, the general to be created to धर्म. In order to secure Mokṣa, Jñāna of the Highest is necessary (ज्ञानान्मोक्षः). Karman—even the most exalted one—only ties a person to this Saṁsāra by subjecting him to births and rebirths. One might secure Svarga by suitable Karman, but Svarga is not the bighest liberation. When one's merit is exhausted one has to come back from Svarga to the mortal world (ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति । *Gita* IX. 21). One must, therefore, try to secure such merit as would sever the bondage of Karman. This can be done by doing Karman without a desire for its fruit, simply as duty and dedicating it to God, and by securing Jñāna (यथैधांसि समिद्धोऽग्निर्भस्मसात्कुरुतेऽर्जुन । ज्ञानाग्निः सर्वकर्माणि भस्मसात् कुरुते तथा ॥ *ibid* IV. 37, कर्मजं बुद्धियुक्ता हि फलं त्यक्त्वा मनीषिणः । जन्मबन्धविनिर्मुक्ताः पदं गच्छन्त्यनामयम् ॥ *ibid* II. 51).

Stanza 52—Bṛhaspati means to say that the forces of the gods are quite eager to fight with Tāraka; they have been cowed down only for the time being; some leader is wanted who would inspire confidence in them. With the help of such a leader who could be trusted to guard the forces, Indra would easily vanquish Tāraka. The goddess of victory who had been with the gods so long, has been now carried off by Tāraka, as one would carry off a woman as a captive. She as also other female captives would be soon recovered if Brahmadeva could create a worthy leader for them. It is very common with Sanskrit poets to describe जयश्री as a woman who is carried off by force. Cf. ज्याघातरेखे सभुजो भुजाभ्यां बिभर्ति यश्चापभृतां पुरोगः । रिपुश्रियां साञ्जनबाष्पसेके बन्दीकृतानामिव पद्धती द्वे ॥ *Raghu* VI. 55. गोत्रभिद् is an epithet of Indra. It is usually explained as गोत्रान् गिरीन् भिनत्ति इति, referring to the mythological story of Indra's having clipped the wings of mountains. Or गोत्र might mean 'a cowpen' referring to the clouds that have waters confined in them and गोत्रभिद् might refer to the well-known description of Indra's striking down the clouds (वृत्र) and letting forth rain. The reading सुरश्रियम् for जयश्रियम् is also a good one.

Stanza 53—Mallinātha reads तस्मिन् for तस्य. वचसि अवसिते loc. abs. construction. आत्मभूः is Brahmadeva. A shower of rain follow-

ing thunder, especially in the hot season, is a very welcome event. Brahmadeva's words also, which promised safety to the gods and showed them the way out of the difficulty, were naturally extremely welcome to them. गर्जित corresponds to the solemn and serious speech of Bṛhaspati. जिगाय lit. conquered, hence surpassed.

Stanza 54—The gods must have been exceedingly anxious to listen to what Brahmadeva wanted to say in reply. He, in order that their suspense need not last longer, first tells them that their desire would be fulfilled. This must have given great relief to the gods who naturally further wanted to know whether they would have immediate relief or not. Brahmadeva says that the relief would take some time to come and further adds that he himself would not be able to directly create a leader for them, but would show the way how it could be done. The Trivandrum edition reads आत्मनः on which Aruṇagiri remarks आत्मन इति कर्मणि षष्ठी। अंशेनात्मानं न स्रक्ष्यामीत्यर्थः।

Stanza 55—Brahmadeva explains why he could not take a direct part in the creation of a general for the Gods. It was Brahmadeva himself who had raised Tāraka to power, by granting him the boon. Brahmadeva was thus a sort of father to Tāraka, and who would be guilty of killing one's own brood, even if it was vicious? If a poisonous tree is reared by you and you know that to uproot it would be a wise act, still you would not like to do the work of uprooting it yourself. This tendency might be a foolish one, no doubt, but it is a natural one. It is obvious that Brahmadeva's logic is not quite a sound one, The emphasis however is to be put on स्वयम्. Brahmadeva has no objection if some one else were to do the disagreeable task, and in fact, he is prepared to give help to the best of his abilities, but only indirectly. इतः from hence, that is, from me. असांप्रतम्=अयुक्तम्, it is used as an अव्यय. It is not necessary to have विषवृक्ष in the accusative case as असांप्रतम् itself denotes the relation of कर्म. विषवृक्ष is a tree, the mere touch of which brings death, यस्य स्पर्शनमात्रेण वायुसंस्पर्शनेन वा। म्रियन्ते जन्तवः सर्वे विषवृक्षः स कीर्तितः॥ (Nārāyaṇa). Dakṣiṇāvarta reads संवर्ध्य: on which Aruṇagiri remarks, तत्तु न

चतुरश्रं निर्हेतुकत्वदोषात्। This verse is quoted in the *Kāvyālamkāra-sūtravṛtti*, with the remark निपातेनापि अभिहिते कर्मणि न विभक्तिः।, in the *Vṛttivārtika*, as an illustration of अभिधा, and as an illustration of अपदेश, in *Kāvyapradīpa*, *Kāvyānuśāsana*, *Sarasvatīkanṭhābharana* and *Ekāvalī*.

Stanza 56—Brahmadeva answers an objection likely to be raised that he ought not to have given so much power to Tāraka. He ought not to have raised a spirit which he possibly could not lay low. His defence is that he had no alternative in the matter. Tāraka had practised such an unheard-of penance that it had threatened to consume the whole world (ततः स्वदेहादुत्कृत्य कर्षं कर्षं दिने दिने। मांसस्याग्नौ जुहावासौ ततो निर्मांसतां गतः॥ तस्मिन्निर्मांसतां याते तपोराशित्वमागते। जज्वलुः सर्वभूतानि तेजसा तस्य सर्वतः॥ उद्विग्नाश्च सुराः सर्वे तपसा तस्य भीषिताः॥ *Matsya* 148. 12-15). What was he to do then? He had to grant him a boon whatever it might be if the world was to be spared. And Tāraka would ask no other boon but that he should be अवध्य by all. Even that boon he would have been forced to grant, but he succeeded in persuading Tāraka that such a boon was impossible to grant (न युज्यते विना मृत्युं देहिनो दैत्यसत्तम। यतस्ततोऽपि वरय मृत्युं यस्मान्न शङ्कसे॥ *ibid* 148. 22) and ultimately Tāraka agreed to be अवध्य by all except by a child seven days old. It was a question of choosing the lesser evil and he therefore could not be blamed for what has been done. प्रतिश्रुतम् promised. श्रु with प्रति governs the dative. Mallinātha reads वरेण शमितम्. अलम्=पर्याप्तं sufficiently powerful. Nārāyaṇa remarks उपद्रवसहनमेव हि भस्मीभावाद् वरीयः। 'त्यजेदेकं कुलस्यार्थे' इत्यादिन्यायात्। अतो लोकानुग्रहार्थमेव मया तदुक्ता वराः सर्वे तस्मै दत्ता इति भावः।

Stanza 57—संयुगे (in battle) साधुम् सांयुगीनम् warlike, brave. Aruṇagiri reads संमुखीनम् standing face to face. Mallinātha reads उद्यन्तं for उद्गदम् and Aruṇagiri निषिक्तात्तु for निषिक्तस्य. On अंशात् Nārāyaṇa remarks रेतसः स्त्रीयोनौ निषिक्तोऽशः पुत्र एवेति निषेकसामर्थ्यादंशशब्देनात्र पुत्रोऽभिधीयते. Brahmadeva means to say that none else but Śiva's son would be able to destroy Tāraka. नीललोहित is an epithet of Śiva, नीलश्चासौ लोहितश्च कण्ठे जटासु च। one who is dark at the throat and red at the matted hair, or नीलं येन ममाङ्गं तु रसाक्तं लोहितं त्विषा। नीललोहित इत्येवं ततोऽहं परिकीर्तितः॥ (स्कान्दे) इति वा इत्यपि मुकुटः। Śiva's throat is dark owing to the effects of the

Hālāhala poison, sprung from the ocean, which he drank, when none else was willing to do so. Hence he is called शितिकण्ठ (शितिः कालः कण्ठोऽस्य), नीलकण्ठ, or श्रीकण्ठ (धृतं काले विषं घोरं ततः श्रीकण्ठतामगात् । इति नीलकण्ठस्तवः इति मुकुटः). अपिबत्तद्विषं रुद्रः कालानलसमप्रभम् । कण्ठे स्थापितवान्देवो लोकानां हितकाम्यया ॥ यस्मात्तु नीलता कण्ठे नीलकण्ठस्ततः स्मृतः । (*Ādiparvan* 18. 22-26). The *Śāntiparvan* attributes the darkness of the throat to its being seized by Nārāyaṇa, अथ रुद्र उपाधावत्तावृषी तपसान्वितौ । तत एनं समुद्भूतं कण्ठे जग्राह पाणिना । नारायणः स विश्वात्मा तेनास्य शितिकण्ठता । (352. 47–48). Another account gives the stroke of Indra's thunderbolt as the cause of the darkness of the throat.

Stanza 58—परिच्छिन्ना प्रभावस्य ऋद्धिः (prosperity, excess) यस्य सः. The Highest is often spoken of as the Light beyond all light, standing beyond all darkness (ignorance). Cf. ज्योतिषामपि तज्ज्योतिः तमसः परमुच्यते । *Gītā* XIII. 17, तद्देवा ज्योतिषां ज्योतिरायुर्होपासतेऽमृतम् । *Bṛhadāraṇyaka*. The second line speaks of Śiva as being the Highest god, superior to Brahmadeva and Viṣṇu. His greatness is infinite and so cannot be gauged. Cf. प्रत्यक्षोऽप्यपरिच्छेद्यो मह्यादिर्महिमा तव । *Raghu* X. 28. Nārāyaṇa remarks हरतेजसामन्तमवगन्तुं हंसमारुह्य प्रजापतिरूर्ध्वं गतः । विष्णुस्तु भूदाररूपमादायाधोभागं गतः । बहुदिव्यसंवत्सरं गत्वराभ्यामुभाभ्यामपि न तदन्तोऽवगत इति पुराणप्रसिद्धा कथानेन वाक्येनोक्ता । तदुक्तं नोर्ध्वं गम्यः सरसिजभुवो नाप्यधः शार्ङ्गपाणेः इति ।

Stanza 59—ते यूयम्, you, who are so much desirous of finding a remedy. अयस्कान्त the magnet, from अयः (iron) and कान्त (favourite) the सकार coming in according to the sūtra 'कस्कादिषु च' इति सकारः । शं सुखं भवति इति शंभुः he who produces happiness, an epithet of Śiva. Brahmadeva means to say that the task of the gods would be very difficult; as Śiva has been engaged in practising a rigorous penance, he would not be easily induced to think of marriage. But there is nothing like trying, and Umā would prove of great use to them in the matter. As iron has a natural attraction for the magnet, so Umā who was Śiva's own wife in the past birth, has a natural attraction for him, and would perhaps succeed in attracting Śiva's mind. The expression लोहवत् creates some difficulty. वत् is used in the sense of the genitive or locative, or the instrumental when some similar क्रिया is intended ('तत्र तस्येव' 'तेन तुल्यं क्रिया चेद्वतिः)'. Thus मथुरावत् पाटलिपुत्रे प्राकारः means मथुरायामिव..., ब्राह्मणवत् अधीते means ब्राह्मणेन तुल्यमधीते. We cannot take

लोहवत् to mean लोहस्य or लोहे इव or लोहेन तुल्यम् (as no क्रिया is stated). The sense required is लोहम् इव, which the two sūtras quoted above fail to substantiate. To obviate this difficulty to a certain extent we have construed लोहवत् with मनः, and अयस्कान्तेन with उमारूपेण (meaning 'in the form of Umā' and not 'by the beauty of Umā') instead of taking अयस्कान्तेन लोहवत् as a separate comparison. Nārāyaṇa tries to justify the use of वत् thus. 'तेन तुल्यं क्रिया चेद्वतिः' इति तृतीयान्ताद् विहितः प्रत्ययः सर्वविभक्त्यर्थानन्तर्भावयतीति कैयटपदमञ्जर्योः प्रतिपादितम् । अत एव सर्वविभक्तीनां क्रमेणोदाहरणे 'ब्राह्मणेन तुल्यं, ब्राह्मणमिव भवन्तं पश्यामि' इति द्वितीयार्थो वतिरुदाहृतः ।

Stanza 60—Brahmadeva says that no other woman but Umā is fit to become the wife of Śiva (योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् । III. 16). As waters alone can bear the seed of Brahmadeva (see यदमोघमपामन्तरुप्तं बीजमज त्वया। verse 5 above; waters again are one of the eight forms of Śiva who is अष्टमूर्तिः), so Umā alone can bear the seed of Śiva. The reference to the waters is brought in to serve the purpose of an Upamā.

Stanza 61—आत्मा self, here used in the sense of 'a son'. A son is said to be the father himself reborn. Cf. अङ्गादङ्गात् संभवसि हृदयादधिजायसे । आत्मा वै पुत्र नामासि स जीव शरदः शतम्; ॥ also आत्मा वै पुत्र उत्पन्न इति वेदानुशासनम् । (*Skandapurāṇa*, quoted by Nārāyaṇa). शितिकण्ठ–see note on नीललोहित in verse 57 above. The expression is significant. Śiva saved the universe from a great disaster by drinking the Hālāhala poison; his son also who is Śiva himself transformed, would, by following the foot-steps of his father, save the universe a second time by destroying Tāraka. Aruṇagiri remarks शितिकण्ठस्येत्यनेन कालकूटनिगरणं द्योतयता स देवोऽस्माकं परमापत्सु शरणमिति द्योतयति । When Tāraka is destroyed the captive damsels would be set at liberty and would be able to be united with their husbands. The ladies, so long as they were separated from their husbands had not cared about their toilet and had been wearing a single braid of hair, which is the characteristic mark of a विरहिणी. Cf. वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः । अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्ति ॥ *Śāk* VII परिपाण्डुदुर्बलकपोलसुन्दरं दधती विलोलकबरीकमाननम् । करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथेव वनमेति जानकी ॥ *Uttara* III. 5. The वेणी therefore means एकवेणिः, as contrasted with the त्रिवेणी or पञ्चवेणी ornamental adjustments of the hair in which the ladies indulge when they are happy with

their husbands. Ladies in separation are also described as keeping their hair all loose, which are tied and adjusted when the separation comes to an end. Cf. for the idea in the verse मोक्ष्यध्वे सुरबन्दीनां वेणीवन्धानदूषितान्। शापयन्त्रितपौलस्त्यबलात्कारकचग्रहैः ॥ *Raghu* X. 47.

Stanza 62—विश्वस्य योनिः (source) तम्. विबुध-a god, विशिष्टः बुधः येषाम्। त्रिकालज्ञजीवशिष्यत्वात्। विशेषेण बुध्यन्ते वा। The expression is significant. The gods were wise enough to bear in mind what Brahmadeva had told them. In fact, as they went back to heaven, they were all brooding over the same and evolving plans as to how best they should carry into effect Brahmadeva's advice. The Trivandrum edition reads प्रतियुर्दिवम् for देवाः दिवं ययुः। ते-those, that had come in deputation.

Stanza 63—तत्र in heaven. निश्चित्य having decided as to the course of action to be followed, or it may be construed as कन्दर्पे कार्यसंसिद्धौ निश्चित्य having fixed upon Madana as the fittest person to accomplish the desired object. मनसा अगमत् remembered. The reading कार्यसंसिद्धित्वरा...dispenses with the दूरान्वय involved in taking कार्यसंसिद्धौ with त्वरा in another compound. त्वरया द्विगुणं रंहः यस्य तेन. The mind is already known as the swiftest object, but Indra's mind flew swifter still. Nārāyaṇa remarks that this great haste of Indra, in spite of the warning of Brahmadeva that the gods should wait for a time, foreshadows disaster in the course taken (त्वराद्विगुणरंहसा अनेन विशेषणेन 'कश्चित्कालः प्रतीक्ष्यताम्' (verse 54) इति ब्रह्मणा निर्दिष्टस्य कालप्रतीक्षणरूपस्यांशस्य कार्यसिद्धित्वरयातिक्रान्तत्वात् कामदहनरूपो भविष्यन्ननर्थोऽपि सूचितः।). कन्दर्प—an epithet of Madana. कुत्सितः दर्पः अस्य, यद्वा कं सुखम् तत्र तेन वा दृप्यति। पाकशासन—an epithet of Indra. पाकस्य दैत्यभेदस्य शासनः (शासयतीति) or पाक might be taken to mean 'ignorant' (बालान्) or even 'wise'. Indra guides the ignorant. Pāka was the brother of Bali, पाकं जघान तीक्ष्णाग्रैर्मार्गणैः कङ्कवाससैः। तत्र नाम विभुर्लेभे शासनत्वाच्छैर्दैः। पाकशासनतां शक्रः सर्वामरपतिर्विभुः॥

Stanza 64—अथ immediately after he was remembered by Indra. Madana could easily see that he was called by Indra to be sent on some mission, so he brought with him his bow and arrows and his inseparable companion, the Spring. ललितायाः योषितः भ्रूलते इव चारुणी शृङ्गे यस्य तत्. रतेः वलयपदम् एव अङ्कं यस्य तत्. Rati is the name of Madana's wife. There were marks of bracelets on Madana's neck owing to Rati's fast embrace by placing her hands round his neck (कण्ठाश्लेषे चिरं कण्ठावसक्तत्वाद् वलयप्रतिविम्बलाञ्छित-

मित्यर्थः । Nārāyaṇa). सहचरस्य मधोः हस्ते निक्षिप्तः चूताङ्कुरः एव अस्त्रं येन सः तथा. मधुः Spring, while मधु neuter means ' honey '. शतमख or शतक्रतु lit. one who has a hundred sacrifices to his credit, is an epithet of Indra. शतक्रतु occurs in the Ṛgveda, but in the sense of 'one possessed of infinite powers' (क्रतु meaning 'power,' same word as Lat. Kratos). When later on क्रतु came to mean 'a sacrifice' the Purāṇas took advantage of the word to build mythology upon it, with the result that it was believed that one who would perform a hundred sacrifices, was entitled to become the king of the gods. Hence the description in the Purāṇas of Indra's various attempts to put impediments in the way of those who would perform sacrifices. Cf. अतिष्ठदेकोनशतक्रतुत्वे शक्राभ्यसूयाविनिवृत्तये यः । *Raghu* VI. 74. पुष्पं धनुः यस्य सः पुष्पधन्वा, an epithet of Madana, who has his bow as well as arrows made of flowers. Cf. with this description of Madana, मुखरमधुपमालाचारुमौर्वीसनाथं त्रिभुवनजययोग्यं चापमंसे दधानः । मुखमुदितविलासं वीक्षमाणः प्रियायाः सहमधुरिह मन्दं मन्दमायाति कामः ॥. *Pārvatīpariṇaya* II. 8. This verse is quoted in the *Alaṁkāraśekhara* as an instance of विपर्ययोपमा, and with the remark भ्रुवोः वल्या वर्णनम्, in the *Suvṛttatilaka* and *Alaṁkāracūḍāmaṇi*, with the remark उपक्रान्तवृत्तव्युदासेन सर्गादीनां वृत्तान्तैरुपसंहारः कर्तव्यः । This verse is in मालिनी metre, the remaining verses in the Canto being in अनुष्टुभ्.

CANTO III

[1–10 Madana appears before Indra who courteously receives him. He asks Indra the reason of his being called and declares that he would succeed in any mission on which he would be sent. He would disturb even Siva in his penance. 11–21 Indra replies that it is a very important work that the gods expect Madana to accomplish. The gods want to have a son born of Śiva and Umā who has been just then in attendance upon Śiva, as directed by her father Himālaya. Madana of course would take with him his companion Madhu. It would be a feat well worthy to be accomplished, to conquer Siva by his missiles. 22–23 Madana accepts the mission, shakes hands with Indra and accompanied by Vasanta and Rati, repairs to the hermitage of Śiva on the Himālaya. 24–39 All of a sudden Vasanta makes himself manifest in his full glory; the fragrant southern breezes begin to blow, the Aśoka puts on blossoms, the deer become intoxicated with love, the nightingale begins his sweet song, etc. The sages practising penance find it difficult to control themselves; every one shows signs of being excited by love. 40–42 Siva continues to practise his meditation. Nandin warns his followers to behave themselves and at his command, the whole penance-grove becomes silent and undisturbed. 43–45 Madana enters the forest, avoiding the gaze of Nandin and sees Śiva occupying the Vīrāsana posture. 46–51 Description of Śiva. Madana feels nervous at his sight, 52–63 Description of Umā who offers flowers to Śiva who blesses her that she would obtain a husband who would not take to another. 64–70 Madana seizes this opportunity to aim his sammohana arrow at Śiva who, finding his mind somewhat disturbed, looks about him to find out the cause and beholds Madana about to shoot an arrow at him. 71–74 The fire in the third eye of Śiva burns Madana to ashes, and Śiva suddenly disappears with his followers. 75–76 Pārvatī, greatly disappointed, is carried back home by her father.]

Stanza 1—Madana was a mere servant of Indra who, on ordinary occasions, would maintain his dignity as a master, by just giving him a passing glance and nothing more. But now,

Madana has risen enormously in his estimation, as on him solely depended the success of the mission. Indra, therefore, flung his dignity as a master to the winds for the time being, and received him most cordially and even obsequiously. He looked at him with all his thousand eyes, ignoring the other gods, nay, offered him even a seat (see verse 2), while on other occasions, he must have made him stand by his side. Such a conduct in the case of a master towards a servant is not at all unnatural. Masters when they have something important on their sleeves, are known to relax their usual stiff attitude towards their servants. मघवन्—an epithet of Indra मह्यते, पूज्यते इति, this is how the word is usually derived. In the Ṛgveda, मघवन् is a characteristic epithet of Indra, and means 'the gift-giver.' मघ—gifts, or wealth. त्रिदशाः—gods, तृतीय यौवनाख्या दशा येषाम् (the gods are said to be always young) त्रिर्दश वा (who are thirty in number) or जन्मसत्ताविनाशाख्यास्तिस्रो दशा येषामिति वा । (this however would refer to all creatures in general and not to the gods only). The number of the gods given in the Ṛgveda often varies. Sometimes they are said to be thirty, at other times, thirty three. The *Śatapatha Brāhmaṇa* gives the number to be thirty-three (अष्टौ वसव एकादशरुद्रा द्वादशादित्यास्त एकत्रिंशादिन्द्रश्चैव प्रजापतिश्च) consisting of eight Vasus, eleven Rudras, twelve Ādityas, Indra and Prajāpati. The Purāṇas were not satisfied with such a small number of gods, and some give their number to be thirty-three crores instead of thirty ! We take गौरव to mean 'stiffness', 'dignified behaviour' and with this interpretation the reading आश्रितेऽपि of the Trivandrum edition, which gives us the अपि, would be better. गौरव might be taken to mean 'courtesy' or 'respect'; then the meaning would be 'the courtesy shown by the master to the servant varies according to the importance of the work which he wants to accomplish, and not according to the merits of the servant.'

Stanza 2—Indra offered a seat just near his throne to Madana who naturally felt greatly flattered by this unusual courtesy shown to him by his master. Accomplished courtier as he was, he acknowledged the favour with a suitable bow and without wasting any further time, immediately began to address Indra. आसनसांनिकृष्टम्=संनिकृष्टासनम् । आहिताग्न्यादिषु पाठात् साधुत्वम्

or it would be a शेषषष्ठ्या समासः विसृष्ट (निसृष्ट would be a better expression) pointed out. मिथः in private, so that others might not hear their conversation. प्राक्रमत—The Ātmanepada is according to the sūtra 'प्रोपाभ्यां समर्थाभ्याम्.'

Stanza 3—पुंसां ज्ञातविशेष is a सापेक्ष समास, the expression being equal to ज्ञातपुंविशेष. विशेष a characteristic or distinctive merit. Mallinātha explains it as सार. The expression is meant to flatter Indra. Madana means to say that he has a very good master in Indra who knows how to make use of his servants best, by asking each to do work which he can accomplish best. लोकेषु in all the worlds. Madana would not grudge to do the appointed work anywhere as he has sway over all the worlds. Madana says that he was greatly flattered to find that his master remembered him. He would, however, like to see that he would be given an opportunity to show his devotion to his master by carrying out his orders faithfully. To serve Indra would be a still greater favour.

Stanza 4—पद—post, here Indrahood. Madana's firs thought naturally was that Indra must have become nervous owing to some one aspiring to become Indra by an extremely rigorous penance, as there had been many such occasions before. The danger had been averted every time, with his help by sending beautiful Apsarases to entice the person in question. Cf. for the uneasiness of Indra at the extraordinary penance of others, या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य। *Vikrama* I, पुरा स दर्भाङ्कुरमात्रवृत्तिश्चरन्मृगैः सार्धमृषिर्मघोना। समाधिभीतेन किलोपनीतः पञ्चाप्सरोयौवनकूटबन्धम्॥ *Raghu* XIII. 39, also...नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि॥ *ibid* XIII. 42. Madana assures Indra that if he were afraid of some one practising penance, with a view to oust him from his post, there was no cause for uneasiness at all. He has his bow quite ready with an arrow fixed upon it. There would not be even a moment's delay in bringing the miscreant in question down to his knees. निदेशे वर्तते इति, obeying the commands of, that is, completely under the influence of my bow. भवति—the present tense is used to show that the action would take place immediately. Mallinātha remarks 'वर्तमानसामीप्ये वर्तमानवद्वा' इति लट्. As we have यावत्, it would be better to explain the लट् as 'यावत्पुरानिपातयोर्लट्' इति भविष्यदर्थे लट्.

The present tense used with पुरा and यावत् gives the sense of the future.

Stanza 5—Madana means to say that if there be some one whom Indra does not want to secure Mokṣa, as his active services would be required in the interests of the universe, it would not at all be a difficult task to bring him round. मुक्तिमार्ग or ज्ञानमार्ग requires absolute renunciation of activity with reference to Saṁsāra. Karman ties a man down to the worldly life, necessitating births and rebirths. But if every one were to shun this Saṁsāra, the world would not go on, and as the lord of the world, it is obviously the duty of Indra to see that no one whose services are absolutely essential for the upkeep of the world, shirks his responsibility with a view to secure Moṣka which is after all his private interest, which must be subordinated to public good. If Indra therfore does not want such a person to retire from public service, Madana would be able to accomplish this object easily. आरेचिताभिः (नर्तिताभिः gracefully moving) भ्रूभिः चतुरैः (charming, beautiful). Mallinātha takes आरेचित in a technical sense (आरेचितलक्षणं तु–स्याद्भ्रुवोर्ललिताक्षेपादेकस्या एव रेचितम् । तयोर्मूलसमुत्क्षेपं कौटिल्याद्भ्रुकुटिं विदुः ॥). कटाक्ष–a side-glance, कटौ अतिशयितौ अक्षिणी यत्र । कटं गण्डमक्षति वा । The side-glances, like so many nails, would fix the person in question to Saṁsāra. The Trivandrum edition reads विलासैः (graceful movements) for कटाक्षैः The whole verse may be taken to be one sentence also, without understanding सः for the latter half.

Stanza 6—उशनस् or Śukrācārya was the son of Bhṛgu. He was extremely wise and an authority on Nītiśāstra. He afterwards became the preceptor of the demons (भृगोः पुत्रः कविर्विद्वाञ्छुक्रः कविसुतो ग्रहः । ...योगाचार्यो महाबुद्धिर्दैत्यानामभवद्गुरुः । सुराणां चापि मेधावी ब्रह्मचारी यतव्रतः ॥ *Ādiparvan* 67. 42–43). The *Gītā* also speaks of him as the best of the wise (...कवीनामुशना कविः X. 37). प्रयुक्तः रागः (विषयाभिषङ्गः) एव प्रणिधिः (messenger or spy) The Nītiśāstra lays down proper rules of conduct which, if followed, would lead to the temporal and spiritual advancement of a person. It does not deal with Kāma or Mokṣa, the remaining two factors of the four-fold Puruṣārtha. Madana means to say, if there were some one who was thoroughly grounded in the science of polity, having learnt that science from the great Śukrācārya

himself, and whom Indra wanted to vanquish, it would be quite an easy matter to deal with him. He need not go even personally against him. He can send his representative Rāga, who would create in him, the desire for sensual pleasures and his down-fall would be brought about in no time. Artha and Dharma for which Indra's enemy was striving, would be overpowered and brought to naught by Kāma preponderating, just as the current of a river in flood causes damage to both the banks. The Trivandrum edition reads पीडयानि for पीडयामि, which means the same thing. On उशनसा, Nārāyaṇa remarks उशनस एव नीतिशास्त्रप्रावीण्यमिति प्रसिद्धं 'न कश्चिन्नापनयेत पुमानन्यत्र भार्गवात्' 'भार्गवेण समो नये' इत्यादिषु।

Stanza 7—Madana, who knew too well the unscrupulous conduct of his master with reference to the wives of others (*e. g.* Indra's relations with Ahalyā) wants to know if Indra had been attracted by some lady who had refused to receive his advances. If that be the case, he would so work upon the lady that not only would she yield easily, but would of her own accord offer herself to Indra. एकः पतिः यस्याः सा, who has a single husband, that is, who is not faithless towards her husband, दुःखशीलाम्, of course, from the point of view of the seducer. लोलम् unsteady, चञ्चलम्. अतिशयेन नितम्बः यस्याः सा नितम्बिनी lit. one who has large hips, a beautiful woman. स्वयमेव ग्राहः स्वयंग्राहः तेन विषक्तौ बाहू यस्याः ताम्. ग्राह is used here in the sense of ग्रहण. The expression ought to have been really स्वयंग्रह (cf. स्वयंग्रहाश्लेषसुखेन निष्क्रयम् *Śisupāla* I. 50), as ग्राह is usually confined to the sense of a जलचर. Mallinātha explains स्वयं गृह्णातीति स्वयंग्राहा च निषक्तबाहुश्च (the reading निषिक्त is not so good as विषक्त) ताम्. Madana means to say that even the most stubborn Pativratā would have to yield through his power.

Stanza 8—कामिन्, one who is given to sensual pleasures. This explains the सुरतापराध. The Trivandrum edition reads सहसा (thoughtlessly) अपराधात्. दृढः अनुतापः (usually means 'repentance', here 'torment' as repentance cannot be spoken of as belonging to the body) यस्य तत्. प्रवालैः शय्या एव शरणं यस्य तत्. Madana means to say that he would very easily make the lady who had quarrelled with Indra to see the error of her ways and to long for union with him. He would so

work out the sentiment of love-passion in her that she would have to make use of all cooling appliances, such as sandal paste, a bed of sprouts, to allay her torment, and in the end she would be forced to seek union with Indra. This verse is quoted in the *Vyaktiviveka*, with the remark लोकप्रसिद्धविषये लोकः प्रमाणम् ।

Stanza 9—प्रसीद be pleased, do not become uneasy. Indra would have no occasion to use his famous thunder-bolt, for howsoever mighty the enemy might be, Madana would easily vanquish him and render him even ridiculous by making him quail before women who are proverbially weak (स्त्रीभ्योऽपि बिभेत्विति, किमतः परं क्लीबत्वं संपादयामीति भावः । Aruṇagiri). The enemy again would be afraid, not of being struck at or spoken to harshly (which may to a certain extent be excusable), but of mere throbbing of the lower lip. To such an abject state would the enemy be reduced.

Stanza 10—पिनाकः (पाति इति) पाणौ यस्य. पिनाक is the name of Śiva's bow. Great warriors have special names given to their bows. Thus Gāṇḍīva is the name of Arjuna's bow, Śārṅga, that of Viṣṇu's. Madana says that he is confident of securing victory over Śiva, though the latter has the dreadful *Pināka bow* while he would use only *flowers* as his weapons. Any other person he would vanquish single-handed, but to defeat Śiva, he would require the co-operation of his indispensable comrade, Vasanta. Śiva, he would recognise, as an opponent worthy of some consideration; other archers he would regard with supreme contempt. Here the expression पिनाकपाणेः is not superfluous, though we have हरस्य (पिनाकपाणिः is an epithet of Śiva), as the expression is used to show a contrast with कुसुमायुध, and also to show that Śiva is irresistible with his dreadful bow. तव प्रसादात्—Madana would give the credit of his success to Indra, his master. Cf सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः संभावनागुणमवेहि तमीश्वराणाम् ॥ *Śāk* VII. हर- हरतीति, the destroyer of all worlds, an epithet of Śiva. के मम-न केऽपीत्यर्थः, they are of no count. This verse is quoted in the *Sāhitya*, *Vyaktiviveka* and *Kāvyānuśāsana* to show अधिकपदतायाः सार्थकता ; in the *Kuvalayānanda*, *Alaṁkārakaustubha* and *Alaṁkārasūtra*, as an instance of the figure of speech परिकर ; in *Vṛttivārtika*, as a case of योगरूढि, and in the *Alaṁkāratilaka*,

with the remark अत्र अहं कुसुमायुधः हरस्तु पिनाकपाणिः तथापि धैर्यच्युतिं करिष्यामीति विशेषोक्तौ गुणः ।

Stanza 11—Indra had squatted upon his seat with the feet on the region of the thighs and had been anxiously listening to the words of Kāma. Such a posture is more or less formal and rigid. When Kāma referred to his being able to overpower Śiva—the very task which Indra intended to entrust to him—Indra's anxiety was greatly relieved and he now assumes a more comfortable and informal posture, by stretching forth his feet on the foot-stool placed before the seat. पादम् might mean 'a foot' (as, often only one foot is placed on the ऊरुदेश) or 'both the feet'. आक्रान्त्या संभावितं (honoured) पादपीठं येन सः; with the reading... पीठम्, the whole expression would be an adverbial clause going with अवतार्य. Placing the foot on it is itself the honour done to the footstool. विवृत laid bare or made manifest. The prowess was manifested in the words कुर्यां हरस्यापि etc. (in verse 10 above) uttered by Madana. आखण्डल—an epithet of Indra, आखण्डयति शत्रून्, अखण्डमैश्वर्यं ज्ञानं वा लाति गृह्णाति इति अखण्डल स एव आखण्डलः । अन्येषामपि दृश्यते इति दीर्घः, पृषोदरादिसूत्रेण वा. The word most probably is the Sanskritised form of Alexander.

Stanza 12—उपपन्नं befitting, worthy or capable of; it is used with the locative. Cf. अथवोपपन्नमेतद्दषिभ्यो नातिभिन्ने राजनि । *S'āk* II, उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ *ibid* V. Indra means to say that whatever Madana has said is quite true, his power is quite unquestioned. In fact, there are only two missiles at his command which could never fail—one is the Vajra and the other, Madana himself, the latter being easily the more formidable of the two. For, the thunder-bolt could be used against the evil-doers only and not against those who have become an object of dread to Indra by their severe penance. Thus the Vajra has only a restricted scope. But Madana has no such limitation of powers. He is the monarch of all he surveys and could beat any body. कुलिश—Vajra, derived as कुलौ (कुलिः hand) शेते or कुलिनः पर्वतान् श्यति वा, कुत्सितमीषद्वा लिशाति । सर्वतः गन्तुं शीलमस्य. कुण्ठ—whose progress is checked, powerless.

Stanza 13—Indra means to say that he is fully aware of the great power possessed by Madana and it is for that reason that he is going to assign a very important task to him. Good

masters, after carefully noting the capabilities of their servants, do appreciate their merits by employing them to do very important works. Viṣṇu who pervades the whole universe thought of making Śeṣa his own couch for resting upon, when he saw that Śeṣa had proved his fitness for that task, by successfully holding the earth on his hoods. भुवः धरः (धरतीति धरः) भूधरस्य भावः भूधरता ताम्. शेष also called Ananta is the chief of the Nāgas (अनन्तश्चास्मि नागानां *Gītā* X.) and a son of Kadru. He practised severe penance and was asked to select a boon by Brahmadeva. Śeṣa requested him that he (Śeṣa) should always have his mind engrossed in Dharma, Śama and Tapas. Brahmadeva was extremely pleased at this and assigned to him the task of holding the earth on his hoods in the interests of the people (see *Ādiparvan* 36—अधो भूमौ वसत्येवं नागोऽनन्तः प्रतापवान्। धारयन् वसुधामेकः शासनद्ब्रह्मणो विभोः ॥). He is said to have a thousand hoods and Viṣṇu rests on him in the milky ocean (भोगिभोगासनासीनं ददृशुस्तं दिवौकसः। तत्फणामण्डलोदर्चिर्मणिद्योतितविग्रहम् ॥ *Raghu* X. 7). आत्मसमम्—shows the great respect in which Indra holds Madana. नियोक्ष्ये—कर्त्रभिप्राये क्रियाफलं आत्मनेपदम्.

Stanza 14—Indra means to say that fortunately, the question whether the task to be allotted to Madana, would be accepted by him or not, does not arise; for Madana himself has alluded to the task as being within his power when he declared that he would defeat even Hara. For, it is just the very work, viz. that of drawing away Śiva from his penance and making him think of marrying Pārvatī, that the gods want to assign to him. वृषाङ्क or वृषध्वज, an epithet of Śiva, one whose emblem is the bull Nandin who is his vehicle. बाणगतिम् आशंसता in talking about your arrow reaching even Hara (in verse 10 above, कुर्यां हरस्यापि...धैर्यच्युतिं). आशंसता = कथयता. It does not mean प्रार्थयमानेन, as in that sense, the root would take Ātmanepada (आशंसते स्यादिच्छायां संततीति स्तुतौ भवेत्), the root is शंस् to tell or praise, with आ Mallinātha remarks अत्र 'आशंसता प्रार्थयमानेन' इति नाथव्याख्यानमनाथव्याख्यानम्। आङ्पूर्वयोः शास्तिशंसत्योरिच्छार्थत्वे आत्मनेपदनियमात्। याच्ञार्थत्वस्याप्रामाणिकत्वात्। 'कुर्यां हरस्यापि' इत्यत्रानयोरभावादयोगाच्चेति। Aruṇagiri explains आशंसता to mean ईषद्ब्रुवता, taking आ in the sense of ईषत्. This is not happy, as the reference in verse 10 (कुर्यां हरस्य etc.) is certainly not slight. प्रतिपन्नकल्पम्—कल्प in the sense of 'almost' 'ईषदसमाप्तौ' इत्यादिना कल्पप्रत्ययः। यज्ञांशभुजः are the gods who get a

share in the sacrificial offerings. The expression is significant. The gods are known to be यज्ञांशभुजः, but they have been getting nothing now owing to Tāraka's depredations. They are उच्चैर्द्विष also. Aruṇagiri reads उच्चैस्तराम् which goes with ईप्सितम्, the most desired object. He also reads अर्थमत्र for एतदेव.

Stanza 15—उशन्ति from वश् to desire, 'ग्रहिज्या' इत्यादिना संप्रसारणम्. एकस्य इषोः निपातेन साध्यः. The Trivandrum edition reads हार्यः (हर्तुं शक्यः) for साध्यः. Though Śiva is absorbed in contemplation of the Highest Brahman, still Madana would be able to conquer him with a single shot of the arrow. ब्रह्माङ्गभूः is variously explained. It might mean (1) ब्रह्मा अङ्गभूः तनयः यस्य whose son is Brahmadeva (अहंकारस्ततो जातो ब्रह्मा शुभचतुर्मुखः। हिरण्यगर्भो भगवान्सर्वलोकपितामहः ॥ *Śāntiparvan* 357. 21, and Śiva is the अहंकारदैवत. The poet also refers to it in यमामनन्त्यात्मभुवोऽपि कारणम्। V. 81). Aruṇagiri remarks अनेन पूर्वमपि देवः पुत्रवानिति प्ररोचयति। (2) ब्रह्मणः अङ्गभूः the son of Brahmadeva. The *Śāntiparvan* speaks of Śiva as born of the fore-head of Brahmadeva, अथ तत्रासतस्तस्य चतुर्वक्त्रस्य धीमतः। ललाटप्रभवः पुत्रः शिव आगाद्यदृच्छया। 360. 11, also कल्पादावात्मनस्तुल्यं सुतं प्रध्यायतस्ततः। प्रादुरासीत् प्रभोरङ्के कुमारो नीललोहितः ॥ *Viṣṇu-Purāṇa* I. 8. 2 (3) The source or repository of the Vedas (ब्रह्मन्) and the subsidiary lores or the Vedāṅgas (शिक्षा कल्पो व्याकरणं निरुक्तं छन्दसां चयः। ज्योतिषामयनं चैव वेदाङ्गानि षडेव तु ॥ शिक्षा the science of pronunciation, कल्प the science of ritual or ceremonial, व्याकरण grammar, छन्दस् prosody, निरुक्त etymology, ज्योतिष astronomy. (4) ब्रह्मणां सद्योजातादिमन्त्राणामङ्गानां हृदयादिमन्त्राणां भूः स्थानं ब्रह्माङ्गभूः। कृतमन्त्रन्यास इत्यर्थः। (Mallinātha) (5) the source of systems of philosophy, such as the शैवसिद्धान्त, that deal with the Highest. We think it is futile to find out some propriety for the expression in question. The poet seems to have used it, simply because he wanted to have an alliteration with ब्रह्मणि. ब्रह्मन् or the परमात्मन् is the Highest of the Vedāntic philosophies. The Advaita philosophers regard it to be without any attributes or विशेषs etc., and incapable of being described, which can be spoken of only as नेति नेति. It can be realised by knowledge and nothing else; ब्रह्मविद् ब्रह्मैव भवति. It is pure intelligence or bliss.

Stanza 16—Śiva has controlled his self and is in no mood for thinking of love. And there is only one suitable wife for

him, viz. the holy daughter of the illustrious Himālaya. Madana's first task would be therefore to make Śiva feel attraction for Pārvatī. It would be a very hard task indeed, but the union of Śiva and Pārvatī and no other lady is absolutely essential, as has been declared by Brahmadeva himself (उमे एव क्षमे वोढुं... II. 60). क्षमा able, proper. तस्मै dative, as words meaning ' to like ' etc. govern the dative of the person who entertains that feeling. योषित्—a woman, योषति युष्यते वा. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa*, as a case of संवीत.

Stanza 17—Indra says that fortunately for them, the stars are in their favour, as Madana would not be required to take the trouble of bringing Pārvatī from afar, near to Śiva. She has been actually in attendance upon him. So half of Madana's work has been already done. It now remains for him to create love between the two. This accuracy of the information about Pārvatī's waiting upon Śiva could not be doubted, as it was brought to him by his zealous spies, the Apsarases, whose word could be absolutely depended upon. Madana, therefore, could take the information as absolutely reliable and chalk out his plan of campaign in that light. अधित्यका the high region or table-land of the mountain, while उपत्यका means the adjoining region of the mountain. The termination त्यकन् is added to अधि and उप in the above senses. ' उपाधिभ्यां त्यकन्नासन्नारूढयोः ' इति त्यकन्। उपत्यकाद्रेरासन्ना भूमिरूर्ध्वमधित्यका। The expressions may, according to some, be not restricted to the mountain, but used with reference to other objects also. स्थाणु—तिष्ठतीति, who stands always, that is, who is eternal, an epithet of Śiva. Cf. वृक्ष इव स्तब्धो दिवि तिष्ठत्येकः। *Śvetāśvataropaniṣad* also स्थाणुवन्निश्चलो यस्मात्तस्मात्स्थाणुरिति श्रुतः ॥ अप्सरस् are heavenly courtezans born of waters, and servants of Indra who generally uses them to entice those who are regarded as dangerous owing to their practising severe penance, अद्भ्यः सरन्ति इति. The word is usually used in the plural though the singular is also met with (स्त्रियां बहुष्वप्सरसः स्यादेकत्वेऽप्यप्सरा अपि। इति शब्दार्णवः). The *Nirukta* (V. 13) thus explains the word, अप्सरा अप्सारिण्यपि वा अप्स इति रूपनाम...तद्रा भवति रूपवती तदनयात्तमिति वा तदस्यै दत्तमिति वा। Cf. अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः। उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥ *Rāmāyaṇa.*

-सः वर्गः that class or host. प्रणिधिः—प्रकर्षेण निधीयते ज्ञेयमत्र, a spy, one who possesses information that is worth knowing.

Stanza 18—अर्थः is the creation of a general for the gods. This अर्थ depends entirely upon another अर्थ, viz. the union of Śiva and Pārvatī. But Madana's services are also required in order to accomplish the desired object of the gods. The sprouting of a seed depends upon a number of causes such as the proper digging of the earth, the supply of manure etc, but the most important or immediate cause of its production is water. Similarly, for the accomplishment of the desired object of the gods, other causes would certainly be wanted, but the most efficient or immediate cause would be Madana himself who would bring about the union of Śiva and Pārvatī, which would lead to the rise of a leader for the gods. Or अर्थ might mean हरवशीकरणरूपः and अर्थान्तर is पार्वतीसंनिधानरूप. प्रत्यय is used here in the sense of हेतु or cause. The word is used in this sense in *Raghu* X. 3, अतिष्टप्रत्ययापेक्षसंततिः स चिरं नृपः प्राङ्मन्थादनभिव्यक्तरत्नोत्पत्तिरिवार्णवः ॥ For the production of an object a number of causes are required, समवायि (intimate or material cause), असमवायि (non-intimate) and निमित्त (instrumental). Thus for the creation of a घट, मृत्तिका is the समवायि cause, मृत्तिकासंयोग is the असमवायि cause, and कुलाल, दण्ड etc. are निमित्त causes. That immediately after which the effect is produced is generally said to be the करण (साधकतमं कारणम्). The उत्तमप्रत्यय here is obviously used in the sense of करण. This verse is quoted in the *Kāvyaprakāśa* with the remark अत्र द्व्यै ल्ध्यै इति कटु (Mammaṭa reads अपेक्षते प्रत्ययमङ्गलब्ध्यै in the second line ; 'प्रार्थनेऽति-मधुरभाषणस्यैवौचित्येनास्यात्र दोषत्वम्' इत्युद्द्योते स्पष्टम्), and also in the *Sarasvatīkaṇṭhābharaṇa*, *Alaṁkārasūtra* and *Kāvyapradīpa* for the same reason.

Stanza 19—कृतमस्यास्तीति कृती—धन्यः. अन्येषां साधारणं न भवतीति which is peculiar to the person in question. Indra means to say that Madana is the most blessed person in the world, as the deed that he is asked to accomplish is such that it could not be done by any one else, and that the fate of the universe hangs upon it. Madana has become thus a world-hero. Even an unimportant characteristic action, provided it is peculiar to a person, is bound to make him famous, owing to his being indis-

pensable in the world. In the case of Madana, the characteristic action is both अनन्यसाधारण and प्रसिद्ध, thus making him most invaluable. नाम may also be taken in the sense of संभावना.

Stanza 20—Indra further expounds the extremely enviable position in which Madana stands. First, the gods who usually confer boons on others, have themselves appeared in the role of suitors before Madana. Secondly, the work that he is asked to do, is not the work for an individual, but one which concerns all the three worlds. By accomplishing it, he would oblige the whole universe. Thirdly, there is no destruction of any kind involved in the action to be taken. One may conscientiously object to any work,, even if one is asked to do it by the gods and for the sake of the world, if it would lead to wanton destruction. But no such objections need be raised in this case. Madana's vow would not lead to any killing. No doubt, it would destroy Śiva's penance to a certain extent, but it can not be called actual हिंसा. Thus the deed in question, looked at from every point of view, is unobjectionable and laudable in the extreme. Not every one is fortunate enough to secure such an opportunity. One would have given anything to stand in Madana's position. He is the most enviable person in the world. Mallinātha takes अहो वत in the sense of संबोधन. वत might be taken in the sense of विस्मय. (' वतामन्त्रणसंतोषखेदानुक्रोशाविस्मये ' इति विश्वः ।), Aruṇagiri reads अहो यथासि स्पृहणीयवीर्यः, taking यथा in the sense of योग्यता ' Your prowess is rightly to be envied.' On अतिहिंस्रं न, Nārāyaṇa remarks, सर्वेषामपि चापेन क्रियमाणं कर्म शरीरनाशकत्वेन हिंस्रमेव भवति तव तु तपोमात्रहिंसया नात्यन्तहिंस्रमिति भावः । Cf...गांन्धर्वमाधत्स्व यतः प्रयोक्तुर्न चारिहिंसा विजयश्च हस्ते । *Raghu* V. 57. विष्टप-a world, विशन्ति अत्र जनाः, the word is written as पिष्टप also (पिस्यते पिष्यते वा अत्र).

Stanza 21—This is said with reference to Madana's speech that he would defeat Hara, with Madhu as his associate (verse 10 above). Indra means to say that it goes without saying that Vasanta would help Madana in whatever the latter would undertake. Vasanta and Madana were inseparable friends; wherever one was found, the other was bound to be there. Vasanta, therefore, was in no need of being expressly told that he should help Madana. He would do so of his own accord.

The wind does not require to be told that it should help the burning fire by fanning it. It does it quite naturally. All this, of course, is an indirect command to Vasanta to aid Madana whole-heartedly. मन्मथ—मथतीति मथः, मतो मथः मन्मथः, an epithet of Madana. It is quite apt here as Madana is to go on a mission of disturbing the mind of Śiva. हुतम् अशनम् अस्य, one who feeds upon the oblations offered in the sacrifice, an epithet of fire. Cf. for the idea in the latter half of the verse, स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते । *Raghu* X. 40. This verse is quoted in the *Vyaktiviveka*.

Stanza 22—At the time of departure, Indra offered the garland worn on his person, as a parting gift to Madana and also patted him on the back or shook hands with him by way of encouragement. Madana gratefully received the garland and placed it on his head, thus giving it a place of honour. He also started, receiving the commands of his master most respectfully. मूर्ध्ना आज्ञाम् आदाय—this is an idiomatic expression meaning 'receiving the command most humbly.' Sanskrit poets often describe this to be a physical process; for instance, a feudatory prince is often said to place the despatch received from his master on his head by way of showing complete submission to it. In *Mālavikā*, King Agnimitra is described as placing the despatch from his father on his head (राजा सहसोत्थाय प्राभृतकं सोपचारं परिगृह्य शिरसि कृत्वा परिजनायार्पयति ।). Cf. गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम् । *Kirāta* I. शेषा is used here in the sense of a garland from an idol or worn by an ascetic, which is taken as a gift (प्रसादान्निजनिर्माल्यदाने शेषेति कीर्तिता । इति विश्वः). The expression शेषामिव आज्ञामादाय may mean 'receiving the command which was like a garland offered,' in which case there would be the figure of speech उपमा and we are not certain whether a garland was actually offered by Indra as a present. If the expression is taken to have the Alaṁkāra उत्प्रेक्षा, it would mean 'receiving the command, as one would receive the garland' in which case no actual garland can be supposed to have been given. There being nothing to determine whether the poet intends to have an उपमा or उत्प्रेक्षा here, the Alaṁkāra must be declared to be उपमोत्प्रेक्षयोः संदेहसंकर. ऐरावतस्य आस्फालनेन (stroking for encouragement, गजाश्वानां युद्धारम्भादावुद्धर्षणार्थं यदाहननं तदिहास्फालनशब्देनोच्यते । Nārāyaṇa) कर्कशः तेन—Indra's hand by coming constantly into

contact with the extremely tough skin of his favourite elephant Airāvata, had become rough. Cf...हरेः... सुरद्विपास्फालनकर्कशाङ्गुलौ। भुजे...*Raghu* III 55, also ऐरावतास्फालनविश्लथं यः संघट्टयन्नङ्गदमङ्गदेन *ibid* VI. 73. The हस्तस्पर्श was meant to encourage Madana.

Stanza 23—Madana was accompanied by Vasanta, as also by his wife Rati. Both of them, especially Rati, had a presentiment that all would not go well with Madana in his mission, directed as it was against the Lord of the three worlds. This आशङ्का or apprehension on their part was due to their great affection for Madana (Cf. अतिस्नेहः पापशङ्की। *Śāk* IV, also स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्क्यते स्नेहात्। किमु दृष्टबहुपायप्रतिभयकान्तारमध्यस्थे॥ *Nāgānanda* V. 1). Nārāyaṇa's explanation that Rati was apprehensive, because she knew what was in store for her husband, on account of her being a perfectly chaste wife (अत्र पतिव्रतात्वात् परमेश्वरप्रभावज्ञानं तेन च परमेश्वरतपोविघ्नमाचरन्नयं मे भर्ता कथं भविष्यतीत्याशङ्का तथा चानुप्रयाणम्) seems to be rather far-fetched. Rati could have easily known that the mission undertaken by Madana was exceedingly dangerous, without making use of the powers she possessed as a *Pativratā*. She therefore wishes to be by the side of her husband (प्रमदाः पतिवर्त्मगाः see IV. 33 below). आशङ्कासहितं यथा तथा साशङ्कम्. It may be understood as going with both Mādhava (Vasanta) and Rati, or with Rati alone. अङ्गस्य व्ययेन (destruction) प्रार्थिता कर्मणः सिद्धिः येन. Madana also was no less aware of the danger involved in his mission. But he had given his word to Indra and knew the extreme importance of the work assigned to him. He therefore was determined to do his best in the matter, cost what it might. Nārāyaṇa dissolves the compound as अङ्गव्ययार्थमेव प्रार्थिता कर्मसिद्धिः येन and remarks that the expression shows the great infatuation of Kāma, that he should have taken cudgels against Śiva himself, an encounter with whom was bound to end in his utter discomfiture (...तस्य देवस्य समाधिभङ्गे प्रवृत्तस्य मदनस्य स्वशरीरनाशादन्यत्किं वा फलं भविष्यति। तस्मादङ्गव्ययार्थमेवास्य तत्समाधिभङ्गाकाङ्क्षा। अहो महानस्य मोहातिशय इति भावः।). This does not seem to be a happy interpretation. The expression however does suggest the subsequent destruction of the body of Madana.

Stanza 24—संयमः (restraint of the sense-organs) अस्ति एषां तेषाम्. तपसि यः समाधिः (चित्तैकाग्र्यं) तस्य. The Trivandrum edition reads तपःसमाधिप्रतिकूलवृत्तिः (तपःसमाधेः प्रतिकूला वृत्तिः यस्य). संकल्पः योनिः

-यस्य, an epithet of Madana, as he is produced in the mind by means of thoughts. आत्मानम्—ऋतुविशेषात्मकं स्वभावम्. Spring manifested himself at his best and assumed a form which was a matter of great pride to Madana, for it was so conducive to the accomplishment of his work. Spring is a great excitant of love. The reading आदाय means 'having taken up'. The verse suggests that Madhu could be hostile to the meditation of ordinary ascetics only.

Stanza 25—The poet now describes in detail, the effect of the sudden manifestation of Spring at his best, in that grove. It was really the time of the Dakṣiṇāyana, but as Madhu willed that it should be the spring-time, the sun at once took to the northernly course, as a result of which, the fragrant southern breezes (from the Malaya mountain) which are a great excitant of love, began to blow. The breeze is said to be as it were the sigh heaved by a woman. The expression दक्षिणा which means 'southern' as also 'a courteous woman' suggests the case of a woman who has an unscrupulous lover who, breaking the appointment made with her, goes to enjoy some other lady who has excited his pity, as she has got a deformed husband wholly unworthy of her. The woman who is thus left in the lurch by her lover, being extremely courteous by nature, does not think of avenging herself upon her faithless lover, but is content with blaming her fate and sighing heavily owing to her heavy grief. Such a woman is technically called खण्डिता (ज्ञातेऽन्यासङ्गविकृते खण्डितेर्ष्याकषायिता *Daśarūpa* II. 25). कुबेरः नाथः यस्याः सा दिक् (whose guardian is Kubera, that is, the North); the expression also suggests a woman who has a deformed (कुत्सितं बेरं शरीरमस्य कुबेरः) husband. This circumstance explains why the unscrupulous lover goes to her. He is either excited by pity at her condition or thinks it very easy to make her yield to his wishes. उष्णरश्मिः is the sun, lit. one who has hot rays; the suggested sense is an unscrupulous lover. समय-proper season; an appointment or engagement. गन्धवह-wind (वहतीति वहः गन्धस्य वहः गन्धवहः); also carrying fragrance, going with निःश्वास. The sighs are fragrant on account of the मुखाङ्गराग. व्यलीकं (anguish) तेन निःश्वासः or व्यलीक might mean अपराध, the faithless conduct of her lover. The reading कुबेरगुप्ताम् means 'guarded by Kubera'. Cf. जिगमिषुर्धनदाध्युषितां दिशं रथयुजा परिवर्तित-

वाहनः। दिनमुखानि रविर्हिमनिग्रहैर्विमलयन्मलयं नगमत्यजत्॥ *Raghu* IX. 25. This verse is quoted in the *Alamkārasūtra* and *Alamkārasarvasva*, as an instance of स्वरूपोत्प्रेक्षा.

Stanza 26—The Aśoka trees put on blossoms and sprouts at once all over. Usually the sprouts are put on first and then flowers, but this order was dispensed with and both the flowers and sprouts made their appearance simultaneously. The whole of the tree was again filled with them from top to bottom, thus putting forth its best appearance. According to the convention of Sanskrit poets, the Aśoka tree blossoms when kicked by a beautiful woman with her foot (The verse स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात् पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम्। मन्दारो नर्मवाक्यात् पटुमृदुहसनाचम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः॥ gives the names of various trees, together with the causes which make them blossom; Mallinātha also quotes–सनूपुररवेण स्त्रीचरणेनाभिताडनम्। दोहदं यदशोकस्य ततः पुष्पोद्गमो भवेत्॥ and पादाहतः प्रमदया विकसत्यशोकः शोकं जहाति बकुलो मधुसीधुसिक्तः। आलोकितः कुरबकः कुरुते विकाशमालोडितस्तिलक उत्कलिको विभाति॥). References to the Aśoka being kicked by beautiful women with their feet having the jingling anklets on (नूपुरs Marathi पैंजण) are quite common in Sanskrit literature. Cf. कुसुमं कृतदोहदस्त्वया यदशोकोऽयमुदीरयिष्यति। *Raghu* VIII. 62, अनेन तनुमध्यया मुखरनूपुराराविणा नवाम्बुरुहकोमलेन चरणेन संभावितः। अशोक यदि सद्य एव कुसुमैर्न संपत्स्यसे...... ॥ *Mālavikā* III, रक्ताशोकश्चलकिसलयः...... । एकः सख्यास्तव सह मया वामपादाभिलाषी ... *Megha*. This verse is quoted in the *Alamkārasūtra* and the *Daśarūpa* as describing the outward manifestations of time (कालविभाव), the spring.

Stanza 27—प्रवालोद्गम means here उद्गतं प्रवालम्, उद्गम being taken in the sense of उद्गतद्रव्य. The Spring was taking every care to see that his friend Madana was properly equipped. He gave him excellent arrows viz. the fresh mango-blossoms (चूत is one of the five arrows of Madana, here चूत means the चूतपुष्प or चूताङ्कुर) properly fitted up. Arrows have feathers attached to them for ensuring greater speed. The tender sprouts served the purpose of the feathers. Arrows again have the names of their masters inscribed on them (Cf. बाणाक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः। *Raghu* VII. 38. In *Vikram* V. also, the arrow

that killed the vulture is known to belong to Āyus, as his name was engraved on it, श्रृणु तावत्प्रहर्तुर्नामाक्षराणि । (वाचयति) उर्वशीसंभवस्यायमैलसूनोर्धनुर्भृतः । कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ॥). Madhu did not like that the arrows of his friend should be lacking in this characteristic of ordinary arrows. He therefore arranged to exhibit the name of Madana on his arrows in black ink, in a very prominent manner. There were numerous bees hovering round the blossoms; it was these bees themselves that were the letters in Madana's name inscribed on the arrows. Thus Madana's out-fit, so far as the arrows were concerned, was quite complete. Nārāyaṇa remarks अक्षराणां मषीरूपितत्वेन वर्णसाम्यं संनिवेशसाम्यं चोत्प्रेक्षाहेतुः । ... उत्तेजनवाजरचनादिभिः संपूर्णतां नीते हि शरे नामाक्षराणि लिख्यन्त इति लोकप्रसिद्धः क्रमः समाप्तिं नीते इत्यनेनोक्तः । Mallinātha reads सद्यः for सख्युः, which would go with निवेशयामास, or समाप्तिं नीते (Madhu finished off with the arrow or inscribed the name at once). He also takes समाप्तिं नीते नवचूतबाणे as a loc. abs. construction, which is unnecessary and again, we do require some अधिकरण for the नामाक्षरs to be mentioned. By taking the expression as अधिकरणे सप्तमी, the meaning is more clearly brought out.

Stanza 28—Beautiful Karṇikāra flowers of a dazzling golden colour (आकृष्टहेमद्युतिकर्णिकारम्, verse 53 below) sprang in abundance. It was a great pity, however, that the Karṇikāra did not add to its gorgeous colour, a corresponding fragrance. And this fact made the lovers especially unhappy. The idea in the verse is that the Karṇikāra flower was so beautiful in other ways that youths very much regretted that it could not be fragrant also. So that it is the beauty of the Karṇikāra and its being an excitant of love that is emphasised here and not that the youths felt distressed, as the latter sentiment by itself would go against the general trend of the description of the manifestation of spring (Nārāyaṇa remarks, अस्य वाक्यस्य कर्णिकारकुसुमानां निर्गन्धतया सहृदयहृदयपीडाविधाने तात्पर्यमिति प्रतिभाति । तच्चायुक्तम् । तथा सति प्रकृष्टशृङ्गारोद्दीपनवर्णनानुगुणत्वप्रसङ्गात् । तस्मादेवमत्र तात्पर्यं वर्णनीयम् । कर्णिकारकुसुमं तथा नामात्युज्ज्वलं यूनां हृदयहारि जातं यथा तेषां निर्गन्धतामवधार्य सहृदयहृदयैर्दूयत इति पूर्वार्धे वाक्यार्थः ।). The कर्णिकार flower as is known in the Deccan has neither a gorgeous colour, nor a complete absence of fragrance. In the latter half of the verse, the poet accounts

for the state of things described in the first half. Brahmadeva is more or less a jealous god. He does not like the idea that anything should be quite perfect in this world. He, therefore, purposely keeps certain objects in want of certain characteristics. Cf. the well-known Subhāṣita शशिनि खलु कलङ्कः कण्टकः पद्मनाले युवतिकुचनिपातः पक्वता केशजाले। जलधिजलमपेयं पण्डिते निर्धनत्वं वयसि धनविवेको निर्विवेको विधाता ॥ This verse is quoted in the *Aucityavicāracarcā*, with the remark अत्र केवलकर्णिकारकुसुमवर्णनमात्रेण विधातृवाच्यतागर्भेणैव प्रस्तुतश्रृङ्गारानुपयोगिना तदुद्दीपनविभावोचितं न किंचिदभिहितम्।

Stanza 29—The Palāśa or Kiṁśuka flowers are extremely red; they blossom out fully a little later than spring time. They had their petals closed, so that they presented a curved appearance like the crescent moon. The red curved flowers also resembled the curved nail-marks inflicted by Vasanta (identified with a lover) on the body of the Sylvan sites (identified with ladies). The नखक्षतs on the fair bodies appear red. The नखक्षतs are referred to in the *Kāmasūtra*, *Ratirahasya* etc. Cf. प्रियानितम्बोचितसंनिवेशैर्विपाटयामास युवा नखाग्रैः। *Raghu* VI. 17, उपहितं शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके। प्रणयिनीव नखक्षतमण्डनं प्रमदया मदयापितलज्जया ॥ *ibid* IX. 31. सद्यः might be construed with नखक्षतानि also. सद्यः समुत्पन्नानि नखक्षतानीवेत्यर्थः। स्थली—a natural spot of ground, while स्थला means a spot artificially prepared; स्थली अकृत्रिमा, कृत्रिमा स्थला, स्थलं तूभयसाधारणम्. This verse is quoted in the *Aucityavicāracarcā* to show रसौचित्य, in *Alaṁkārakaustubha* and *Citramīmāṅsā* as an instance of उत्प्रेक्षा, in the *Kuvalayānanda*, as a case of स्वरूपोत्प्रेक्षा, and in *Suvṛttatilaka*, for वसन्तवर्णन.

Stanza 30—Vernal beauty is identified here with a woman who is engaged in decorating her body. A woman puts on her fore-head the Tilaka (the *Kumkuma* mark on the fore-head of ladies who have their husbands living) which is often mixed with कस्तूरिका. Cf. कस्तूरिकातिलकमालि विधाय सायम् *Bhāminīvilāsa* II. A woman also paints her lip red with some dye. The मधुश्री has the Tilaka flowers in place of the Tilaka mark, and the general red colour in place of the lac-dye to decorate herself. Cf. रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तकः।......आक्रान्ता तिलकक्रियापि तिलकैर्लग्नद्विरेफाञ्जनैः सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् ॥ *Mālavikā* III. 5. मुखे—(1) in the beginning of the season, (2) on the face. रागेण (1) redness, (2) लाक्षारागेण

The Trivandrum edition reads लग्न...चित्रे for...चित्रम्. The expression would then go with मुखे. The red Tilaka flower with the black bees clinging to it, resembles the Tilaka mark of women mixed with collyrium or कस्तूरिका. बालारुण–the young, that is, the morning sun who has a charming redness about him. अरुण here means the sun. Properly अरुण is the charioteer of the sun, born prematurely of Vinatā, and the elder brother of Garuḍa. See *Ādiparvan* 16, *Anuśāsanparvan* 20, for his birth etc. Cf. for the idea in the first half of the verse, अलिभिरञ्जनमनोहरैः कुसुमपङ्क्तिनिपातिभिराङ्कितः । न खलु शोभयति स्म वनस्थली न तिलकस्तिलकः प्रमदामिव । *Raghu* IX. 41. This verse is quoted in the *Alaṁkārasūtra*.

Stanza 31—After having described the effect of the advent of spring on trees, the poet now describes its effect on the animals in the forest. The deer became extremely intoxicated, and with their sight blinded by the pollen-dust from the Priyāla flowers, they ran about aimlessly against the wind, which involved an amount of exertion which they would not have made, if they had been free from intoxication. As they ran about, the large number of dry leaves fallen on the ground at the advent of spring, made a *marmara* sound. मर्मर is an onomatopoetic word. This *marmara* sound of the leaves might either be due to the movements of the deer, or to the falling of the leaves themselves from the trees. It is well-known that the beginning of the spring causes the dry leaves of trees to fall down after which fresh leaves are produced. प्रत्यनिलं an अव्ययीभाव compound, towards, that is, against the wind. The action of the deer suggests that an intoxicated person, blinded by passion, acts in a foolish manner. The प्रियाल is also called राजादन.

Stanza 32—The sweet warbling of the cuckoo is a great excitant of love. Proud ladies who have quarreled with their lovers and who refuse to be reconciled with them, give up their *hauteur* and become quite willing to be united with their lovers, even without waiting for a formal apology from them when the love-inspiring notes of the cuckoo are heard. The cuckoo is thus the unfailing missile of Madana to destroy the pride of women. Madana, as it were, orders them through the

cuckoo to act as sensible women and to make up their quarrels as soon as possible and to enjoy the spring time. *Raghu* IX. 47 states what the order of Madana would be like, त्यजत मानमलं वत विग्रहैर्न पुनरेति गतं चतुरं वयः । परभृताभिरितीव निवेदिते स्मरमते रमते स्म वधूजनः ॥ Cf. त्वां कामिनो मदनदूतिमुदाहरन्ति मानावभङ्गनिपुणं त्वममोघमस्त्रम् । *Vikram* IV. In these two quotations, the female cuckoo is referred to, so that there is no propriety in referring to a पुंस्कोकिल here. Probably the exigencies of the metre necessitated that expression. Mallinātha however remarks पुंग्रहणं प्रागल्भ्यद्योतनार्थम्. Nārāyaṇa says कूजनसामर्थ्यप्रतिपादनार्थं पुंस्त्वविशेषणम् . कषाय sweet-sounding. The eating of the mango-sprouts apparently made the throat sweeter or rather fragrant. कषाय means also red or dark red, but it is difficult to see how the throat could have been made कषाय in this sense. स्मर an epithet of Madana, स्मरयत्युत्कण्ठयति, स्मर्यते अनेनेति वा.

Stanza 33—The cold season had come to an end and Spring had manifested himself, so that there was no necessity now for the Kimpuruṣa damsels to apply the wax-salve to their lips, or some cosmetic to their cheeks etc. as a protection against cold. Their lips were now विशद or free from any encumbrance, such as the wax etc. which, as is well-known, is applied to them, so that they might not get swollen or otherwise damaged by the extreme cold. Similarly no cosmetic was necessary for the face also and the damsels could be seen now in their natural beauty (शीतकाल एव हि स्त्रीणामधरेष्वलक्तकरसार्पणम्, अलक्तकस्योष्णस्वभावत्वात् ।... उष्णस्वभावकुङ्कुमार्पणाभावादापाण्डरीभूता मुखच्छविर्यासां तासाम् । मुखेऽपि स्वाभाविकी शोभैव प्रकटाभूदिति भावः । Nārāyaṇa). The ladies were also in the habit of drawing ornamental paintings on their breasts, cheeks etc. in the hot season especially, with cooling substances like sandal, musk etc. These figures are often compared to the Kurabaka flowers (विरचिता मधुनोपवनश्रियामभिनवा इव पत्रविशेषकाः । मधुलिहां मधुदानविशारदाः कुरवका रवकारणतां ययुः ॥ *Raghu* IX. 29. also प्रत्याख्यातविशेषकं कुरवकं श्यामावदातारुणम् । *Mālavikā* III). As it began to grow hot, perspiration was now visible in the case of these पत्रविशेषकs. Cf. घर्माम्भोविसरविवर्तनैरिदानीं मुग्धाक्ष्याः परिजनवारसुन्दरीणाम् । तल्पान्ते विहितविचित्रपत्रलेखावैदग्ध्यं जहाति कपोलकुङ्कुमानि ॥ *Mālatī* I. For किंपुरुष, see notes on I. 14. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa*, with the remark स्वेदेन रसस्य जन्म.

Stanza 34—Madhu could easily influence the deer, the cuckoos etc, in the forest. The ascetics practising penance there were naturally astonished at the sudden and untimely appearance of spring and succeeded with great difficulty in maintaining their hold on their minds which had almost broken down under the unexpected developments of the excitants of love. स्थाणुवनौकसः means 'those who had been staying in the same forest, where Śiva had been practising penance'. It is not necessary to take the propriety of the expression to be that the sages succeeded in controlling their minds, owing to the fact that Śiva was near them, as this would go against the expression प्रयत्नसंस्तम्भितविक्रियाणाम् (Nārāyaṇa however remarks महर्षयः कृतबहुविधप्रशस्ततपस्त्वात् परमेश्वरसांनिध्यवशाच्च प्राणायामप्रत्याहारादिभिरात्मनो मनोविकारं कथमपि निवारयामासुरित्यर्थः।). प्रशस्तं तपः येषां ते तपस्विनः, आकालिकी = अकालाद् भवाम् untimely (भवार्थे ठक्). Mallinātha explains it by the sūtra 'आकालिकडाद्यन्तवचने' etc. समानकाल आद्यन्तावस्था ; आकालिकीम् अकालभवत्वात् उत्पत्त्यनन्तरविनाशिनीमित्यर्थः। The expression would then mean 'transitory or momentary' which hardly suits the context. कथंचित् somehow, with difficulty.

Stanza 35—After Madhu had thus carefully created a favourable atmosphere, Madana with Rati reached the region, and at once a desire for union entered the minds of the couples who gave vent to it in various actions. काष्ठां गतेन ('द्वितीया श्रितातीत' इत्यादिना समासः) स्नेहरसेन अनुविद्धम्, काष्ठा means उत्कर्ष. स्नेहः एव रसः or स्नेहरस might be taken to mean स्नेहातिशय or the essence of love. रस or भाव is the sentiment of love etc. that is predominant for the time being. The Rasas are usually said to be eight– शृङ्गारहास्यकरुणरौद्रवीरभयानकाः । बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः । Some recognise शान्तरस also, निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः। Some add a वात्सल्यरस. These sentiments are brought into being or developed by what are called विभाव (रत्याद्युद्बोधका लोके विभावाः काव्यनाट्ययोः।) circumstances which produce a particular state of mind or body. These sentiments are pointed out by what are called अनुभाव (उद्बुद्धं कारणं स्वैः स्वैर्बहिर्भावं प्रकाशयन्। लोके यः कार्यरूपः सोऽनुभावः काव्यनाट्ययोः।) which are the external manifestations of a feeling, by gestures, looks etc. The poet now describes in the succeeding verses these अनुभाव which indicated the feelings of the couples. As the word रस occurs in the expression काष्ठागत... it would be better to explain भाव, as Nārāyaṇa does, as संभोगेच्छा.

Mallinātha explains भावं as रत्याख्यं शृङ्गारभावम्. Cf. for the idea, आदाय चापमधिरोपितषट्पदज्यं तस्मिन् हिमाचलमुपेयुषि पञ्चबाणे । वेलातिलङ्घि किमपि प्रणयातिरेकाद् द्वन्द्वानि लौल्यमभजन्त विमोहितानि ॥ *Pārvatīpariṇaya* III.

Stanza 36—The bee and the antelope are described as acting the part of gallants. The bee chivalrously allowed his mate to drink the honey first from the flower, and then drank the remaining portion himself from the same. Gallants also make their beloved drink the wine first and then drink it themselves (नागरिका ह्येकस्मिन्नेव पात्रे संभृतं मद्यं वल्लभां पाययन्ति स्वयं चानुपिबन्ति । Nārāyaṇa ; cf. मदिराक्षि मदाननार्पितं मधु पीत्वा रसवत्कथं नु मे । *Raghu* VIII. 68). The antelope scratched his mate with his horn, producing an extremely agreeable sensation which made her close her eyes. The closing of the eyes, as is well-known, is an indication of extreme delight. प्रियामनुवर्तमान: following his mate or अनुवर्तमान might mean 'acting agreeably towards'. कृष्णसार—a black spotted antelope. कृष्णेन सार: शबल: ; the word is written as कृष्णशार also (कृष्णश्चासौ शारश्च). This verse is quoted in the *Daśarūpa* as an instance of कालविभाव (the season which conduces to the development of the love-sentiment), in the *Sarasvatīkaṇṭhābharaṇa*, with the remark तत्र सरीसृपमृगयोर्यथा, and in the *Kāvyānuśāsana*, *Alaṁkāratilaka* and *Sāhityadarpaṇa* as an instance of रसाभास, as the sentiment of love is depicted here as existing in lower creatures.

Stanza 37—करेणु-a she-elephant, 'करेणुर्गजयोषायां स्त्रियां पुंसि मतङ्गजे' इति मेदिनी । The word is written as गरेणु also. गण्डूष a mouthful of water. The reading of Mallinātha रसात्पङ्कजरेणु...., is decidedly inferior. There is no reason why रसात् 'through love' should be particularly mentioned here. It is to be understood in all cases referred to. The Cakravāka first ate a portion of the lotus-stalk himself, to ensure that it was all right, and then presented it to his mate. रथाङ्गस्य चक्रस्य नाम यस्य, रथाङ्गनामा—the Cakravāka bird (the expression is used by Kālidāsa, in *Mālavikā* V. अहं रथाङ्गनामेव प्रिया सहचरीव मे । also in *Raghu* III. 24). References to the Cakravāka are quite common in Sanskrit literature. These birds are supposed to be moving always in pairs and are looked upon as a model husband and wife. They are separated by a single lotus-leaf at night time and are described as bemoaning their separation all night. They are

united by day. Cf. चक्रवाकवधूः, आमन्त्रयस्व सहचरम्। उपस्थिता रजनी। *Śāk* III.; रथाङ्गनाम्नोरिव भाववन्धनं वभूव यत्प्रेम परस्पराश्रयम्। *Raghu* III. 24; निनाय ...सहस्यरात्रीरुदवासतत्परा। परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती। V. 26 below; सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः। *Vikram* IV; शशिनं पुनरेति शर्वरी दयिता द्वन्द्वचरं पतत्रिणम्। *Raghu* VIII 56. The reading अर्धोपयुक्तेन for अर्धोपभुक्तेन makes no difference in meaning. This verse is quoted in the *Kāvyānuśāsana* with the remark तिरश्चोः संभोगाभासः, in the *Sarasvatīkaṇṭhābharaṇa* and *Ekāvalī* with the remark तिरश्चामप्यस्त्येव रसः।

Stanza 38—The Kimpurṣas are. known for their singing. The Kimpuruṣa could not get an opportunity to kiss his beloved'a face as long as she would be singing. He therefore had to wait for the end of the song, and kissed her face before she began another. पत्रलेखा is the same thing as the पत्रविशेषक spoken of in verse 33 above. श्रमवारि lit. water due to fatigue that is, perspiration. समुच्छ्वासित lit. loosened, hence soiled. The perspiration drops caused by fatigue on account of continuous singing, made the ornamental paintings on the face wet and soiled them to a certain extent. पुष्पासव wine drawn from flowers, the माध्वी type of the three (गौडी माध्वी च पैष्टी च विज्ञेया त्रिविधा सुरा) kinds of liquor, spoken of by Manu or पुष्पासव might mean 'wine scented with flowers.' One who has taken a little too much of wine, has the pupils of the eyes constantly moving this side and that. चुचुम्बे is ungrammatical, as चुम्ब् is Parasmaipadin. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa*, with the remark किंनरेषु संभोगाभासः।

Stanza 39—The poet describes the effect of Madana's arrival as taking place even in the case of trees that have no consciousness. They too began to embrace tha creepers near by. As the trees were considerably taller than the creepers, they secured this embrace by those branches that had been bent down. Creepers that entwine round bigger trees are often described as being the wives of those trees. It is not quite clear whether the poet has in mind this natural entwining of creepers, when he speaks of the embrace by the trees, or attributes a deliberate act to them, as the circumstances that lead to this action are quite extraordinary. Manu, as a matter of fact, does not regard trees etc. as wholly devoid of consciousness, but as those whose

consciousness is internal and not capable of being manifested. by acts (तमसा बहुरूपेण वेष्टिताः कर्महेतुना । अन्तःसंज्ञा भवन्त्येते सुखदुःखसमन्विताः । I. 49). The feelings of trees etc. can now be scientifically ascertained, thanks to Sir J. C. Bose's discoveries. The creepers are identified with ladies embracing their husbands. Ladies approaching their husbands have their lips throbbing and breasts heaving. In the case of the creepers, the tremulous sprouts were the lips and the fully developed clusters of flowers the heaving breasts. Nārāyaṇa remarks संनिहिते हि प्रियतमे वधूनां स्तनपूर्तिरधरस्फुरणं च भवति । कामशास्त्रप्रसिद्धश्चायमर्थः । This verse is quoted in the *Kāvyānuśāsana* and *Sarasvatīkaṇṭhābharaṇa*, as an instance of संभोगाभास, and in *Alaṁkāratilaka*, as an instance of प्रसाद.

Stanza 40—Śiva continued to practise his meditation as before, though every one else had been considerably affected by Madana's influence. The poet says that there was nothing surprising about this, as Śiva was a perfect master of himself and an आत्मेश्वर *par excellence*, would never allow anything to disturb his meditation. श्रुताः अप्सरसां गीतयः येन सः—The Apsarases are not mentioned before; it is the Kimpuruṣa women that are referred to in verse 38 above. These celestial nymphs cannot be those that are ordinarily used for the purpose of putting obstacles in the meditation of sages, as no distinct reference is made to such a fact. From verse 17 (अप्सरसां मुखेभ्यः श्रुतम्) we learn that certain celestial nymphs had been staying on the Himālaya, and they might have been enjoying themselves by singing etc. Nārāyaṇa suggests that these nymphs might have been waiting upon Śiva, as they would wait upon other gods (अत्राप्सरसां सेवार्थमागमनं नान्यमुनिसंनिधाविव चित्तक्षोभविधानार्थम् । भगवत्सेवायाः सर्वसुरसाधारणत्वादप्सरसामुपस्थानम् ।). Śiva heard the enchanting songs of the Apsarases, when he occasionally was free from the state of समाधि, but he did not allow himself to be carried away by them even for a moment, and became engrossed in meditation again. प्रसंख्यान is परमात्मानुसंधानम्. Aruṇagiri quotes from *Pātañjalabhāṣya*, 'तदेव रजोलेशमलापेतं स्वरूपप्रतिष्ठं सत्त्वपुरुषान्यथाख्यातिमात्रं धर्ममेघाख्यध्यानोपगमं भवति । तत्प्रसंख्यानमित्याचक्षते ध्यायिनः' इति । चित्तस्य धर्ममेघाख्यध्यानोपगमः प्रसंख्यानम् समाधिभेदे प्रभवः (समर्थः). This verse is quoted in the *Daśarūpa* and the *Sāhityadarpaṇa* as an instance of सत्त्व and धैर्य.

Stanza 41—Śiva had been practising his meditation in a bower of creepers and Nandin, his vehicle and chief follower, (in I. 56, he is described as a regular bull, here he appears to be more or less possessed of a god-like form. The *Anuśāsana-parvan* 255. 25 refers to him as नन्दीश्वरो महाकायो ग्रामणीर्वृषभध्वजः।) had taken upon himself the duties of a door-keeper and was taking scrupulous care to see that no one disturbed his lord. When he found that something unusual was going on out-side, he was afraid that the Gaṇas or hosts of followers of Śiva, who had taken their positions near by (see I. 55) might fall a prey to the general commotion visible in the forest, and so he warned them not to lose control over themselves. He gave this warning not by word of mouth as that would have caused disturbance to his lord, but by the usual signal, by placing a finger of the right hand perpendicularly on the mouth. The golden staff which he ordinarily carried in his right hand, was placed on the left fore-arm, as the right hand was engaged in giving the signal. वामे प्रकोष्ठे अर्पितं हेमवेत्रं येन. मा चापलाय—भवत is to be understood ; do not act foolishly ; behave yourselves. व्यनैषीत् ordered, directed.

Stanza 42—Such was the awe in which Nandin was held, that at a mere sign from him, not only the Gaṇas of Śiva, but the whole of the four-fold creation stood still. The trees shook not, the bees ceased their humming, the birds became silent and the beasts stopped all movement. The whole of the forest appeared, owing to the absence of all movem ent, as if drawn in a picture. The creation is divided into four kinds, उद्भिज्ज, स्वेदज अण्डज and जरायुज (for which वृक्ष, द्विरेफ, अण्डज and मृग stand respectively in the verse) arranged according to the increasing degree of consciousness possessed. Read पशवश्च मृगाश्चैव व्यालाश्चोभयतोदतः। रक्षांसि च पिशाचाश्च मनुष्याश्च जरायुजाः ॥ अण्डजाः पक्षिणः सर्पा नक्रा मत्स्याश्च कच्छपाः। यानि चैवंप्रकाराणि स्थलजान्यौदकानि च ॥ स्वेदजं दंशमशकं यूकामक्षिकमत्कुणम्। उष्मणश्चोपजायन्ते यच्चान्यत्किंचिदीदृशम् ॥ उद्भिज्जाः स्थावराः सर्वे बीजकाण्डप्ररोहिणः। ओषध्यः फलपाकान्ताः बहुपुष्पफलोपगाः ॥ *Manu* I. 43–46. चित्रार्पितारम्भम् the expression should have been rather चित्रार्पितम् only. आरम्भः means 'actions'; with the actions transferred to a picture, that is, everybody stood in the same position in which he was before Nandin gave the signal. The Trivandrum edition reads चित्रार्पितारण्यम्, which simplifies the sense, but to

compare कानन with अरण्य, seems to be hardly poetic. The expression in the text occurs in *Raghu* II. 31; वामेतरस्तस्य करः...। सक्ताङ्गुलिः सायकपुङ्ख एव चित्रार्पितारम्भ इवावतस्थे ।

Stanza 43—Madana succeeded somehow in avoiding the gaze of Nandin and entered the लतागृह (referred to in verse 41) where Śiva was meditating. Inside the creeper-bower also, he found the place to be quite convenient for hiding himself as the branches of the Nameru trees had been closely tangled on the borders. दृष्टिप्रपातम्-प्रपात may mean 'attack' the stern range of his sight. The Trivandrum edition reads दृष्टिप्रतीपम्. Aruṇagiri explains प्रतीपम् as आभिमुख्यम्, प्रतीप usually means 'going against,' पुरः शुक्रम्-the Venus in front; Mallinātha explains it as पुरोगतः शुक्रो यस्मिन् देशे तं पुरःशुक्रं देशमिव Venus, when in front at the time of starting on a journey, is believed to be extremely inauspicious, causing even death. Nārāyaṇa remarks प्रयाणे हि पुरःशुक्रः प्रतिषिद्धो मुहूर्तशास्त्रे-आग्नेयाद्यास्तारकाः साभिजित्काः प्रागाद्याशासंस्थिताः सप्त सप्त । यस्यां तिष्ठेद् भार्गवो दिश्यमुष्यां यात्रा पुंसां प्राणमानार्थहन्त्री ॥ इति । Mallinātha quotes प्रतिशुक्रं प्रतिबुधं प्रत्यङ्गारकमेव च । अपि शक्रसमो राजा हतसैन्यो निवर्तते ॥

Stanza 44—Śiva was seated on a raised plot of ground under a Devadāru tree, on which a tiger's skin was spread. A tiger's or a deer's skin is the seat of ascetics. The poet was forced to use the expression आसन्नशरीरपात, in his craze for alliteration with आसीनम्. The expression however is not without significance as it suggests that Kāma in thus entering the creepr-bower, was going to certain death. The शरीरपात was caused by the fire from the third eye of Śiva, hence the epithet 'the three-eyed one' is equally significant. त्रियम्बक-त्रीणि अम्बकानि (नयनानि) अस्य; the form would be त्र्यम्बक, but as the exigencies of the metre require one more syllable, the poet takes the liberty of reading it as त्रियम्बक. Reading a form so as to make it consist of more syllables for the sake of metre is quite common in the Ṛgveda. From the remark of Mallinātha केचित् साहसिकाः 'त्रिलोचनम्' इति पेठुः, it is clear that bold emendators of texts are not a modern invention, but existed in the middle ages also. Bhartṛhari also uses त्रियम्बकम्, and usage by great poets has come to regard the form as quite a normal one. त्र्यम्बक is variously derived-त्रिषु अम्बकमस्येति वा. त्रयाणां

लोकानामम्बकः पिता इति वा, त्रीन् वेदान् अम्बते शब्दायते वा, त्रिषु लोकेषु कालेषु वा अम्बः शब्दो वेदलक्षणो यस्येति वा, त्रयः अकारोकारमकारा अम्बाः शब्दा वाचका यस्येति वा, तिस्रोऽम्बाः द्यौर्भूम्यापो यस्य वा। The *Anuśāsanparvan* 205 thus gives an account of the production of the third eye. Once Pārvatī in jest closed with her hands the two eyes of Śiva, with the result that the whole of the universe became blind. When all the creatures had thus been reduced to a miserable position, a third eye on the fore-head of Śiva appeared, the flames of which burnt down the Himālaya who was standing before him. Himālaya was afterwards revived by Śiva (मन्नेत्रे पिहिते देवि क्रीडनार्थं दृढव्रते। तत्कृते नष्टचन्द्रार्कं जगदासीत्भयाकुलम्। नष्टादित्ये तमोभूते लोके गिरिसुते प्रिये॥ तृतीयं लोचनं सृष्टं लोकं संरक्षितुं मया॥ 55–57; तृतीयं चास्य संभूतं ललाटे नेत्रमायतम्। द्वादशादित्यसंकाशं लोकान्भासावभासयत्॥ तत्र तेनाग्निना तेन युगान्ताग्निनिभेव वै। अदह्यत गिरिः सर्वो हिमवानग्रतः स्थितः॥ 35–36; दृष्टमात्रे भगवता सौम्ययुक्तेन चेतसा। क्षणेन हिमवाञ्शैलः प्रकृतिस्थोऽभवत्पुनः॥ 42). शार्दूलस्य चर्मणा व्यवधानवत्याम्. व्यवधान lit. that which intervenes, a covering.

Stanza 45—This verse and the following five ones describe Śiva engaged in meditation as he appeared to Madana. These verses contain merely expressions that qualify त्रियम्बकं in the last verse and are to be construed with ददर्श therein. Thus verses 44–50 form grammatically one group, having only ददर्श as the verb. Such a group of verses is technically called a कुलक (द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम्। कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं स्मृतम्॥ Śiva was seen sitting with his legs on his thighs (somewhat like the position 'sitting load' in musketry practices), the upper part of the body being straight and erect, and the hands placed on the lap. This is what is technically called a पर्यङ्क or वीरासन which is described as एकं पादमथैकस्मिन्विन्यस्योरुणि संस्थितम्। इतरस्मिंस्तथा चोरुं वीरासनमुदाहृतम्॥ (वसिष्ठः), उत्तानिते करतले करमुत्तानितं परम्। आधायाङ्कगतं कृत्वा ध्यायेद्यस्तत्र नान्तरम्॥ (*Yogasāra*). पर्यङ्कस्य बन्धेन स्थिरः पूर्वकायः (पूर्वं कायस्य) यस्य or पर्यङ्क might be taken to mean the योगपट्टक which is described as पृष्ठजान्वोः समायोगे वस्त्रं वलयवद्दृढम्। परिवेष्ट्य यदूर्ध्वज्ञुस्तिष्ठेत्तद्योगपट्टकम्। The tying of the body by means of the योगपट्टक would also render it स्थिर and ऋजु. The shoulders were a little depressed owing to the hands being placed on the lap. These hands were fair like the lotus and hence it appeared to the on-looker as if Śiva had a fully blossomed lotus on his

lap. राजीवम् a lotus. Cf. the Nāndī verse of the *Mṛcchakaṭika*, which describes Śiva's समाधि and contains the expression पर्यङ्क and also आत्मन्यात्मानं पश्यन् which resembles आत्मानमात्मन्यवलोकयन्तम् in verse 50 (पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानोरन्तःप्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य । आत्मन्यात्मानमेव व्यपगतकरणं पश्यतस्तत्त्वदृष्ट्या शम्भोर्वः पातु शून्येक्षणघटितलयब्रह्मलग्नः समाधिः ॥).

Stanza 46—Śiva wears serpents on his person as ornaments or for the purpose of tying up his hair etc. (करेण शम्भोर्वलयीकृताहिना V. 66). Śiva had finished his जप, for which the string of beads is made use of, being held in the hand, and had been absorbed in deep meditation. The string of beads, not being required for the ध्यान, was placed on the ear and in order that it might not slip away, it was first made two-fold with the result that it exactly fitted the ear to which it was clinging. कर्णे अवसक्तं द्विगुणं (द्वौ गुणौ परिवृत्ती यस्य तत्) अक्षसूत्रम् यस्य तम्. अक्षसूत्र is a rosary of beads which ascetics use for counting their prayers. Śiva also wore a skin of a black antelope. The skin was already black, but it was rendered the more so on account of the dark throat of Śiva, coming into contact with it. कृष्णत्वचम्=कृष्णमृगाजिनम्. The Trivandrum edition reads मृगत्वचम्. The expression...विशेषनीलां however requires that a black skin should be directly referred to. Even if the reading मृगत्वचम् is accepted, it would have to be taken to mean a कृष्ण or नीलमृगत्वचम्. It is not quite clear, where exactly the deer's skin was worn. Nārāyaṇa thinks it was worn on the waist (कटिप्रदेशस्यापि योगानुगुणं स्थिरत्वापादनप्रकारम् आह–ग्रन्थिमतीं मृगत्वचं दधानमिति ।) in which case the कण्ठप्रभा has got a long distance to go to reach the skin. It might possibly have been worn on the upper part of the body as a sort of upper garment, from the throat downwards. But no reference to any lower garment is made in the description, which seems to be necessary, though Śiva is a दिगम्बर, in view of the fact that Pārvatī was in attendance upon him. Nārāyaṇa's above remark seems to have been prompted by this consideration. The skin had knots tied up, so that it might not slip away.

Stanza 47—An ascetic concentrates his sight on the tip of his nose (समं कायशिरोग्रीवं धारयन्नचलं स्थिरः संप्रेक्ष्य नासिकाग्रं स्वं दिशश्चानवलोकयन् ॥ *Gītā* VI. 13). The eyes are not completely

closed, but are slightly open. The movements of the pupils, the eye-brows and the eye-lashes are, however, absolutely brought to a stand-still. लक्ष्यीकृतं (लक्ष्यतां प्रापितम्, लक्ष्य is the target, something aimed at) घ्राणं येन तम्. घ्राण lit. smell or sense of smell, which according to the *Tarkasaṁgraha* is नासाग्रवर्ति ; used here in the sense of नासाग्रं itself. Mallinātha quotes from योगसार 'करणान्यबहिष्कृत्य स्थाणुवन्निश्चलात्मकः । आत्मानं हृदये ध्यायेन्नासाग्रन्यस्तलोचनः ॥ '. नेत्रैः, because Śiva has three eyes. The nose being on a lower level than the eyes, the rays from the latter were naturally shot downwards. अधोभागे मयूखाः येषां तैः, किंचित्प्रकाशाः (कश्चन प्रकाशः यासां ताः, नयनानामीषन्मीलनात्) स्तिमिताः (motionless) उग्राः च ताराः (pupils of the eyes) येषां तैः, भ्रूविक्रिया Knitting of the eye-brow. विरतः प्रसङ्गः (व्यापारः) येषां तैः, आविस्पन्दिता पक्ष्ममाला (eya-lashes) येषां तैः.

Stanza 48—Śiva absolutely remaining steady in his Samādhi, is beautifully compared to (1) a cloud which is free from any movement or disturbance, when not showering forth rain, (2) a big well whose waters are unruffled and (3) a lamp undisturbed by the wind. The Maruts are five–प्राण, अपान etc. residing in the body. According to Mallinātha, the simile of the clouds indicates प्राणनिरोध, that of the store of water अपाननिरोध, and that of the lamp the निरोध of the remaining three vital airs. Aruṇagiri remarks अत्राध ऊर्ध्वं तिर्यक् च वायोर्गतित्रयनिरोधादुपमानत्रयोपपत्तिः । वृष्टेः संरम्भः यस्य नास्ति सः अवृष्टिसंरम्भः तम्, उद्गतः तरङ्गः यस्य or यस्मात् सः उत्तरङ्गः सः न भवतीति अनुत्तरङ्गः तम्. निवात is absence of wind, निवाते or निवातेन निष्कम्पम्. The simile of the lamp is referred to in the *Gītā* VI. 19. यथा दीपो निवातस्थो नेङ्गते सोपमा स्मृता । योगिनो यतचित्तस्य युञ्जतो योगमात्मनः ॥

Stanza 49—The lustre that issued from the head of Śiva, was so excessively brilliant that it easily obscured the beauty of the crescent moon on his head. शिरस्तः—from the head, that is, the ब्रह्मरन्ध्र, which is a hole on the crown of the head (शिरःकपालेऽन्तश्छिद्रं प्रभास्वरं ज्योतिः Vyāsa on *Yogasūtra* III. 31) and which is very lustrous. कपालस्य नेत्रान्तरेण लब्धमार्गैः. Mallinātha explains कपाल as ब्रह्मकरोटि, Aruṇagiri as ब्रह्मशिरःसंबन्धि, that is, they both seem to regard the कपाल as a natural adjunct of the head. If the light issues from the head or ब्रह्मरन्ध्र, why is the कपालनेत्रान्तर referred to at all ? Has the skull connected with the ब्रह्मरन्ध्र any special

eye-hollows ? The above explanation of कपाल is thus open to objection. Can it be that we are to take कपाल to mean the skulls worn by Śiva on the head as ornaments, and not कपाल of his own head ? The idea is that the light from the head had to pass through the eye-hollows of the skulls worn on the head, before it reached the moon. Nārāyaṇa thus gives the Yogic idea–योगिनो हि नियमितप्राणा आग्नेयमण्डलापरनामधेयं कुण्डलिनीशब्दाभिधेयमात्मतेजो मूलाधारादुत्थाप्य क्रमात् सुषुम्नान्तरं नाभिप्रदेशं हृदयं भ्रूमध्यं च नीत्वा द्वादशान्तास्थिते परमात्मनि योजयन्ति । मृणालस्य सूत्रात् अधिकं सौकुमार्यं यस्याः ताम्. The Trivandrum edition reads...सौकुमार्यान्...रश्मीन् for सौकुमार्यां लक्ष्मीम्. रश्मि the ray. The light from the head obscured the rays of the moon. The propriety of the expression मृणाल..., is not quite clear. In describing the rays as more delicate than the lotus-stalk, the victory of the light from the head over the moon's light becomes not worth mentioning. For, what credit can there be, if an extremely delicate person is overthrown by a strong one ? The reading रश्मीन् agrees better with the मृणालसूत्र; the rays might be described as being slender like the lotus-fibre. The reading लक्ष्मीम् seems to fit in better with ग्लपयन्तम्. Obscuring the beauty is a more emphatic expression than obscuring the rays.

Stanza 50—नवद्वारेभ्यः निषिद्धा वृत्तिः यस्य तत्. The nine द्वार्s are :—the two eyes, the two ears, the two holes of the nose, the mouth, the organs of generation and evacuation (नयनश्रवणे द्वे द्वे नासिके वदनं तथा । पायूपस्थौ च देहेऽस्मिन् नवद्वाराणि देहिनाम् ॥). In order that a person might be able to realize the Paramātman, he must be able to look inwards; the senses all look outwards and so the knowledge of the Atman can never be had from the senses (पराञ्चि खानि व्यतृणत्स्वयंभूस्तस्मात् पराङ् पश्यति नान्तरात्मन्।). The mind has therefore to be withdrawn from the senses and concentrated upon the self in the हृदयाकाश or the दहराकाश. हृद् the heart is a distinct place where the mind can go (यतो निर्याति विषयाद् यस्मिंश्चैव प्रलीयते। हृदयं तद्विजानीयान्मनसः स्थितिगोचरम् ॥). आत्मानमात्मन्यवलोकयन्तम्—Cf. यत्रोपरमते चित्तं निरुद्धं योगसेवया । यत्र चैवात्मनात्मानं पश्यन्नात्मनि तुष्यति । *Gītā* VI. 20 ; a similar expression occurs in the Nāndī verse of the *Mṛcchakaṭika* quoted above (verse 45). The Highest is अक्षर or undecaying. Cf. अक्षरं ब्रह्म परमम् *Gītā* VIII. 3. For क्षेत्रविद्, read the following from *Gītā* XIII, इदं शरीरं कौन्तेय क्षेत्रमित्यभिधीयते । एतद्यो वेत्ति तं प्राहुः क्षेत्रज्ञ इति तद्विदः ।...

महाभूतान्यहंकारो बुद्धिरव्यक्तमेव च । इन्द्रियाणि दशैकं च पञ्च चेन्द्रियगोचराः ॥ इच्छा द्वेषः सुखं दुःखं संघातश्चेतना धृतिः । एतत्क्षेत्रं समासेन सविकारमुदाहृतम् ॥ क्षेत्र thus means the 'non-self.' The expression क्षेत्रज्ञ however is used in the *Gītā*, in the same Adhyāya, to mean 'the self' यावत्संजायते किंचित् सत्त्वं स्थावरजङ्गमम् । क्षेत्रक्षेत्रज्ञसंयोगात्तद्विद्धि भरतर्षभ ।). The expression क्षेत्रविदः here simply means those who have rightly understood the nature of the क्षेत्र and its difference from the क्षेत्रज्ञ (Cf. क्षेत्रक्षेत्रज्ञयोरेवमन्तरं ज्ञानचक्षुषा । भूतप्रकृतिमोक्षं च ये विदुर्यान्ति ते परम् ॥ *ibid* XIII. 34).

Stanza 51—अयुग्मनेत्र lit. one who has not got a pair of eyes, that is, one who has three eyes; Śiva. Madana never dreamt that he would have to fight with such a formidable adversary. To *think* of doing injury to Śiva was impossible; what then of an actual physical contest? Madana became so nervous at the sight of Siva, that he was not aware of the fact that his arrow and the bow slipped from his hand. The force of अपि in चापमपि is this:- An arrow is quite a small thing, and its slipping down from the hand may not be credited with any significance, but surely a warrior ought to be aware of the fact, if his bow were to slip down. But Madana was completely stupefied and looked like one who has lost his senses. साध्वसेन स्रस्तौ हस्तौ यस्य सः. For मनसाप्यधृष्यम् cf. सा दुष्प्रधर्षा मनसापि हिंस्रैः...*Raghu* II. 27.

Stanza 52—Madana had almost given up the battle for lost, but suddenly there appeared on the scene Pārvatī, the sight of whose unparalleled beauty infused fresh spirit in him. Śiva was no doubt a formidable adversary but Pārvatī's charms were equally irresistible if not more; so Madana thought that he had still a chance of securing victory over Śiva. Madana's वीर्य (prowess, spirit) is identified with fire. This fire which had been almost extinguished was enkindled by Pārvatī's beauty. निर्वाणभूयिष्ठ-निर्वाणेन भूयिष्ठम् बहुलम् (full of) or निर्वाणं भूयिष्ठं यस्मिन् (भूयिष्ठ being an adjective and निर्वाण a noun) or निर्वाणं भूयिष्ठः भागः यस्मिन the greatest part of which is निर्वाण. The expression should be translated as 'almost extinguished.' निर्वाणोऽनाते, निर्वातस्तु गतानिले. The P. P. of वा with निः is निर्वाण, if it does not mean anything connected with the wind, in which case the form is निर्वात. निर्वाण is extinguishment; it also means 'the state of complete peace or extinction', the Mokṣa of the Bauddhas. वपुर्गुण-गुण merit,

excellence. वनदेवताभ्याम्-they are the two friends referred to in I. 58 (सखीसमेताम्); we must suppose that these two friends, whose names are given as विजया and मालिनी by Aruṇagiri or जया and विजया by others, were two sylvan deities. In VI. 39, the poet says योषितो वनदेवताः, so that all the damsels on the Himālaya were sylvan deities and no ordinary women. This verse is quoted in the *Dhvanyālokalocanā*, with the remark अत्र संपूर्णालम्बनोद्दीपनविभावतायोग्यस्वभाववर्णनम्, and in the *Vyaktivivekavicāra* with पूर्वपदार्थप्राधान्येन क्वाचित्सुप्सुपेति समासो दृश्यते ।

Stanza 53—Verses 53–56 describe Pārvatī's appearance. She had not put on any golden ornaments, but had worn only different flowers that make their appearance in spring. But these flowers were so beautiful and brilliant that they easily threw into background any ornaments of gold or pearls. Thus the Aśoka flowers surpassed the rubies; the Karṇikāra, gold; and the Sindhuvāra, pearls. अशोकैः निर्भर्त्सिताः पद्मरागाः (rubies) यस्मिन् तत्. आकृष्टा हेम्नः द्युतिः यैः तादृशाः कर्णिकाराः यस्मिन् तत्. If the reading is आकृष्ट it would mean 'appropriated'; आक्रुष्ट is more emphatic than आकृष्ट. In *Raghu* VI. 1 similarly, for आकृष्टलीलान्नरलोकपालान्, we have the reading आक्रुष्ट...;मुक्ताकलापः-a necklace, rather than a collection of pearls. वसन्तपुष्पाणि एव आभरणम्. सिन्दुवार is the निर्गुण्डी flower which is white. This verse is quoted in the *Daśarūpa* in connection with वेषविभाव, and in the *Sarasvatīkaṇṭhābharaṇa*, with the remark उद्दीपनविभावेषु माल्यम्.

Stanza 54—किंचित् इव—इव is वाक्यालंकारे here. We cannot translate it by 'as it were' as Pārvatī was actually bent down by her breasts. तरुणस्य अर्कस्य रागः इव रागः (redness) यस्य तत्. A red garment is said to be proper for the spring season (अत्रारुणाम्बरधारणं वसन्तोचितम्। Nārāyaṇa; तरुणार्करागमिति वसन्ते स्त्रीणां रक्तं वासः। Aruṇagiri). Cf. अरुणरागनिषेधिभिरंशुकैः... *Raghu* IX. 43, कुसुम्भरागारुणितैर्दुकूलैः *Ṛtusaṁhāra* VI. 4. The expression पर्याप्त... has occurred before in verse 39. The Trivandrum edition reads सुजात (charming) for पर्याप्त. In favour of पर्याप्त, it might be said that the expression suggests also that the breasts of Pārvatī were पर्याप्त; against it, it might be argued that a पर्याप्तस्तवक might perhaps cause the creeper to bend too much. As Pārvatī was moving, she is said to resemble a moving creeper (Cf. *Vikram*

III. 3 गिरिरिव गतिमान्, where Purūravas is compared to a mountain in motion). Her breasts resemble the bunches of flowers and her red garment to the red foliage. The reading पल्लविता (संजाताः पल्लवाः अस्याः 'तारकादित्वादितच्') means the same thing as पल्लविनी. This verse is quoted in the *Kāvyālaṁkāraṭippaṇa*, *Kāvyānuśāsana* and *Citramīmānsā*, as an instance of उत्प्रेक्षा, in the *Sarasvatīkaṇṭhābharaṇa*, with the remark उद्दीपनविभावेषु वस्त्रम्.

Stanza 55—Pārvatī was wearing a girdle of Bakula flowers. As she walked on, the girdle, being rather loose, or on account of the nervousness and sentiment of love aroused in going to Śiva, was slipping down her hips and she had to hold it again and again by her hand to put it in the right place. Pārvatī looked extremely bewitching in this position. The poet now says that the wreath of Bakula flowers worn by her as a girdle, was as it were a reserve string to Madana's bow. It is well-known that archers always keep a string or two in reserve for their bows, so that if one string is broken, no unnecessary time should be lost in fitting up the bow. Naturally enough, the reserve string should be placed in such a place that it should be quite safe there and should be again available whenever wanted. Madana was quite an expert in the art of knowing who are likely to be quite safe persons for depositing something with them. He selected Pārvatī for keeping the second string to his bow, which bespeaks of the great trust he had in her. The plain idea is that the extraordinary beauty of Pārvatī was enhanced still further by the girdle. केसर is the Bakula flower. न्यासः deposit. स्थानं वेत्तीति स्थानवित् तेन. स्थान refers to Pārvatī or to her hips. This verse is quoted in the *Kāvyaprakāśa* in connection with अविमृष्टविधेयांशदोष. Mammaṭa reads अवरोपयन्ती for अवलम्बमाना and द्वितीयमौर्वीमिव and remarks अत्र द्वितीयत्वमात्रमुत्प्रेक्ष्यम्। मौर्वी द्वितीयामिति युक्तः पाठः। Mammaṭa means to say that the idea here that the girdle was the second string requires the word द्वितीय to be free from a compound, so as to have its due importance. Nārāyaṇa defends the reading द्वितीयमौर्वीम् as follows, समासान्तर्गतत्वेऽपि कविशक्त्या द्वितीयात्व प्रतिपत्तेः सुलभत्वात्। न चात्र द्वितीयात्वमात्रमुत्प्रेक्ष्यम् अपि तु स्मरेण न्यासीकृतत्वं द्वितीयात्वं मौर्वीत्वं च। तत्र मौर्वात्वोत्प्रेक्षयैव तदितरोत्प्रेक्षासिद्धिरिति मौर्वीत्वमेवात्र विधेयांश इति नाविमृष्टविधेयांशत्वदोषः। The *Vyaktiviveka*, *Alaṁkāratilaka*,

Kāvyānuśāsana and *Kāvyapradīpa* quote the verse in the same connection.

Stanza 56—Pārvatī had held a beautiful lotus in her hand. Her breath was also very fragrant, and the bee was naturally attracted by it. The bee, therefore, tried to be as near as possible to the fragrant breath, and was hovering round her lip. This was a great annoyance to Pārvatī, who tried to ward it off with the lotus in her hand. The bee, however, returned again and again, and the more it was driven off, the more grew its desire to enjoy the fragrant breath. Cf. the more detailed description of the bee causing annoyance to Śakuntalā (करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं । *Śāk* I). शोभनो गन्धो यस्य सः सुगन्धिः (and not सुगन्धः) ' गन्धस्येदुत्पूतिसुसुरभिभ्यः ' इतीत्. सुगन्धिः निश्वासः तस्मिन् विवृद्धा तृष्णा (thirst, ardent desire) यस्य तम् . बिम्बाकारः or बिम्बतुल्यः अधरः बिम्बाधरः (a मध्यमपदलोपी compound) तस्य आसन्ने चरतीति तम् . संभ्रमेण लोला दृष्टिः यस्याः सा. लीलारविन्द a lotus for pleasure or sport, taken in the hand, just to add grace. Cf. कश्चित्कराभ्यामुपगूढनाल-मालोलपत्राभिहतद्विरेफम् । रजोभिरन्तःपरिवेषवन्ति लीलारविन्दं भ्रमयांचकार॥ *Raghu* VI.

Stanza 57—At the sight of Śiva (verse 51), Madana had become almost hopeless of victory over him. But when he actually saw how extraordinarily beautiful Pārvatī was, his hopes began to be revived. Śiva was possessed of the terrible trident, Madana had only flowers as his weapons ; still with the help of Pārvatī, he began to feel confident of achieving success in his mission. सर्वेषु अवयवेषु अनवद्याम् (वद्य fit to be spoken of, that is, praiseworthy, अवद्य, not praiseworthy, faulty. अनवद्य faultless). ह्रीपदम् shame or cause for shame. Pārvatī could easily put to shame Rati by her beauty. The reading ह्रीतिमिवादधानाम् means causing as it were shame (ह्रीति) to Rati. शूलिन् is an epithet of Śiva who has a शूल or trident for his weapon. जितानि इन्द्रियाणि येन तस्मिन्. इद्रिय a sense-organ, usally derived as इन्द्रस्यात्मन लिङ्गम्. The Trivandrum edition reads पुष्पकेतुः for पुष्पचापः. पुष्पकेतु is not the usual epithet of Madana who is called मकरकेतुः. आशशंस (the Parasmaipadi form) would not mean ' hoped for ' which is the meaning wanted here.

Stanza 58—The two च शब्दs show that the actions referred to were simultaneous. च-च used thus should be translated by

'the moment that' or 'as soon as.' It is not suggested that Śiva stopped from contemplation, because Pārvatī had come to the door. It was a mere accident that Pārvatī's arrival coincided with the conclusion of Śiva's meditation. प्रतिहार–door, प्रतिह्रियते इति where one is detained before being allowed to proceed. The Highest is ज्योतिषां ज्योतिः and is called परमात्मन् to distinguish it from the individual soul He is also called पुरुषोत्तम. Cf. उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः । यो लोकत्रयमाविश्य विभर्त्यव्यय ईश्वरः ॥ यस्मात्क्षरमतीतोऽहमक्षरादपि चोत्तमः । अतोऽस्मि लोके वेदे च प्रथितः पुरुषोत्तमः ॥ (*Gita* XV. 17–18). योग is practically used here in the sense of ध्यान (meditation) or the usual meaning चित्तवृत्तिनिरोध would also do. उपरराम–रम् with उप and आ takes Parasmaipada ('वाङ्परिभ्यो रमः' इति परस्मैपदम्). Having realised the Paramātman within himself, Śiva brought his meditation to an end for the time being.

Stanza 59—The meditation being over, Śiva relaxed the tight Vīrāsana and assumed a more easy and comfortable posture. Śiva as the lord of the three worlds, has the whole universe within himself. As long as the meditation was going on, owing to the suspension of the vital airs, Śiva had become quite light and it was extremely easy for Śeṣa to bear his weight. But when the vital airs were set at liberty, Śiva became weighty once more, and his weight being equal to the weight of the three worlds, if not more, Śeṣa had a very hard time of it to sustain him. Mallinātha reads फणाग्रैः for फणाभिः अधः below the seat, or in the Pātāla. Nārāyaṇa remarks भगवति योगादुपरते तद्भारमसहमानेनानन्तेन सर्वा अपि फणास्तदधोभाग एवाधाय भूमिर्धृताभूदिति भावः । कृता प्राणानां विमुक्तिः येन सः, this प्राणविमुक्ति is technically called रेचन.

Stanza 60—शुश्रूषया is practically equal to शुश्रूषार्थम्. Nandin announced the arrival of Pārvatī, and Śiva intimated by the knitting of his eye-brow without uttering a word that she might enter the bower. भ्रुवः क्षेपमात्रेण अनुमतः प्रवेशः यस्याः ताम्.

Stanza 61—The friends of Pārvatī first worshipped Śiva in order to allow Pārvatī time to get over her nervousness. Aruṇagiri remarks प्राक् पुष्पविकिरणमाभ्यामीश्वरभावज्ञानार्थमिति दक्षिणावर्तः ।

देव्याः शालीनतापनयनार्थत्वं तु युक्तम्. Mallinātha reads प्रणिपातपूर्वं ; the reading adopted in the text, which is that of Aruṇagiri, is preferable as some word like पूर्वं, meaning 'first' or 'then' is necessary before the actual description of the action of the friends. स्वहस्ताभ्यां लून: shows their devotion to Śiva. They would not allow any one else to gather these flowers, they would do the work themselves to see that it was well done. पुष्पोच्चयः—the expression ought to have been पुष्पोच्चायः in the sense of 'flowers gathered by the hand' according to the Sūtra 'हस्तादाने चेरस्तेये इति.' But the form without the Vṛddhi is quite commonly used by poets. शिशिरात्यय literally the end of winter, that is, the beginning of the next season, viz. the spring; hence, the spring season. Cf. the expression शिशिरापगमश्रिया (*Raghu* IX. 31) uesd for वसन्तश्रिया. पल्लवानां भङ्गैः भिन्नः (lit. broken; hence, mixed or mingled with). पादमूले lit. at the root or the region of the feet.

Stanza 62—After her friends had made their salute, Pārvatī made hers. She could not shake off her nervousness even though she had got time enough to compose herself, and dropped down the sprout on the ear, and the Karṇikāra on the head in the process of saluting Śiva. नीलानाम् (dark) अलकानां मध्ये शोभितुं शीलम् अस्य इति. Dark long hair are a sign of beauty in women. विस्रंसयन्ती lit. making loose, displacing or dropping, कर्णात् च्युतः पल्लवः यस्य तेन. वृषभध्वज an epithet of Śiva (वृषभः ध्वजः यस्य).

Stanza 63—अन्यां न भजते इति अनन्यभाक् तम्. When Pārvatī saluted him, Siva blessed her, saying that she would obtain a husband who would be solely devoted to her. This statement of Siva was not a mere complimentary one, but was bound to be true in its literal sense. The words of great men, unlike those of ordinary people, are always spoken seriously and are intended to be interpreted as such. There is no subterfuge or camouflage of any kind about them. The reading भव्यम् for तथ्यम् is also a good one. भव्य which is bound to happen (न केवलं कन्यकाजनप्रणामेष्वाचारसिद्धत्वादेवमुक्तं किंतु भाव्यर्थकथनमेवेत्येवकारस्यार्थः। Nārāyaṇa). The reading पाके for लोके would mean 'with reference to their result.' ईश्वरव्याहृतयः—ईश्वर is a significant expression. ईश्वर is one who is possessed of the eight सिद्धिs, अणिमा, गरिमा etc. and thus has the power to see that his words prove true. The expression is used in the *Pārvatīpariṇaya* II also (नहीश्वराणां व्याहृ-

तयो व्यभिचरन्ति ।). Cf. for the idea in the latter half of the verse, लौकिकानां हि साधूनामर्थं वागनुवर्तते । ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ *Uttara* I. 10. लोके-भुवनत्रये, कदाचित्-कालत्रयेऽपि.

Stanza 64—Kāma had been looking on all the while quite prepared to shoot an arrow at Hara when the most favourable opportunity presented itself for the same. Poor fellow, he did not know, that in doing this he was courting his own death, just as the moth does not know that entering the fire means certain death to itself. An experienced archer as he was, Kāma never took his eyes away from his mark and as is the habit with archers, continued to touch the bow-string now and then before the arrow was actually let off (ज्यापरामर्शश्च धन्विनां शरसंधानस्य पूर्वरङ्गतया प्रसिद्धः । Nārāyaṇa). This action of Kāma was meant to be noticed by Umā, so that it might serve as an encouragement to her, that there was some one who would be her helper in case of need (ज्यापरामर्शनस्योमासमक्षत्वमहमस्मि ते सहाय इति देवीप्रोत्साहनार्थम् । Nārāyaṇa). The comparison to the moth shows that it was an extremely rash deed that Kāma had undertaken. He was playing with fire both literally (as he was later burnt down by the fire from Hara's third eye) and metaphorically. उमायाः समक्षम् (अक्ष्णः समीपम्). शरासनम् a bow, शराः अस्यन्ते अनेन. If the reading is हरबद्धलक्ष्यः, it would mean ' who had fixed upon Hara as his target'.

Stanza 65—Gaurī then made a suitable present to Śiva. What present would appeal more to an ascetic practising penance, than a holy rosary of beads ? Pārvatī had taken the seeds of lotuses from the holy Mandākinī, had dried them with great care and then had formed them into a rosary. मन्दाकिन्यां यानि पुष्कराणि तेषां बीजैः कृतां मालाम्. The माला is of course the अक्षमाला. ताम्रा रुक् यस्य तादृशेन. गौरी so called, because she was extremely fair (शङ्खेन्दुकुन्दधवला ततो गौरी तु सा स्मृता ।). Aruṇagiri remarks तपस्विन इत्युपायनविशेषौचित्यार्थम् ताम्ररुचेत्युद्दीपनाभिप्रायम् । मन्दाकिनीसंबन्धात् श्लाघ्यत्वम् ।

Stanza 66—प्रणयिनः प्रियाः यस्य सः प्रणयिप्रियः तस्य भावः तस्मात्. Śiva in spite of his reputedly dreadful nature, has a soft corner in his heart for his devotees. He could not therefore refuse, out of etiquette, the present offered by Pārvatī. Madana who

had been watching for an opportunity to shoot an arrow at Śiva, thought of this to be the best occasion when he could hit at Śiva with the greatest possible effect. He, therefore, lost no time in putting up to his bow, his best arrow Sammohana (संमोह्यते अनेन इति, the Fascinating one) which had known no defeat so far. च–च in उपचक्रमे च and समधत्त च show that the two actions referred to were simultaneous. संमोहन, one of the five arrows (उन्मादन, तापन, शोषण, स्तम्भन and संमोहन) of Madana. Nārāyaṇa gives the names of the five arrows to be द्रावणः क्षोभणश्चैव वशीकरण इत्यपि । आकर्षणश्च कामस्य वाणः संमोहनोऽपरः ॥ Cf. धनुष्यमोघं समधत्त सायकम् । *Raghu* III. 53. This verse is quoted in the *Kāvyānuśāsana*, as an instance of समुच्चय and in the *Dhvanyālokalocanā*, with the remark इत्यनेन विभावतयोपयोग उक्तः ।

Stanza 67—For once, Śiva's mind appeared to be amenable to the influence of Madana. It was impossible that he would give way at once. But the sentiment of love did enter his mind and he looked at the beautiful lip of Umā with a view to kiss it. He employed all his three eyes for that purpose. Hara is compared to the ocean which is proverbially serene. It is well-known that the rise of the moon creates the phenomenon of the tides on the sea. When the moon just rises up, the effect on the sea is not so pronounced, but only slight. The sea also is then किंचित्परिलुप्तधैर्यः (the reading परिवृत्त means 'abated', the धैर्य of the sea is its calmness). विम्बस्य फलमिव अधरः यस्य तस्मिन्. Red lips of beautiful women are often compared to the Bimba fruit which has a red colour. This verse is quoted in the *Kāvyaprakāśa* as a case of संदिग्धप्राधान्य, अत्र परिचुम्बितुमैच्छदिति किं प्रतीयमानम् किंवा विलोचनव्यापारणं वाच्यं प्रधानमिति संदेहः । and in the *Kāvyapradīpa* and *Sāhityadarpaṇa* in the same connection. The *Daśarūpa*, *Sarasvatīkaṇṭhābharaṇa* and *Dhvanyālokalocanā* (also the *Sāhityadarpaṇa*) quote it as an instance of Bhāva or the manifestation of the feeling of love.

Stanza 68—Pārvatī also, when she saw love in the eyes of Śiva became affected by a similar sentiment. Her body had the hair standing on end; she could not, owing to bashfulness, look straight away at Śiva, so she had to turn aside her face. She however continued to throw side-long

glances at him, and this perturbation of hers made her face all the more lovely. For स्फुरत्, the Trivandrum edition reads कुचत् which means निमीलत् 'forming buds.' स्फुरत् blooming or blossoming up into buds. The Kadamba is said to put on buds all over, when sprinkled over by the first rain-water. (Cf. सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन बाला। मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव ॥ *Uttara* III). The hair standing on end are often compared to the buds put on by the Kadamba tree, on account of the more or less simultaneous budding forth of the Kadamba, and the density of its buds. रोमाञ्च is a characteristic sign, like the स्वेद or कम्प, of the sentiment of love, joy etc. साचीकृता—असाचि (साचि adv. meaning 'obliquely') साचि संपद्यमाना कृता साचीकृता तिर्यक्कृता. The reason for this turning away of the face is thus given by the poet in *Mālavikā* IV, कुतूहलवानपि निसर्गशालीनः स्त्रीजनः—कार्त्स्न्येन निर्वर्णयितुं च रूपमिच्छन्ति तत्पूर्वसमागतानाम्। न च प्रियेष्वायतलोचनानां समग्रपातीनि विलोचनानि ॥ पर्यस्तं विलोचनं यस्य तेन—this shows the great confusion in which Pārvatī was thrown. Though the face was turned away, the eyes hankered after having a look at Śiva, with the result that confused side-glances were directed at him. मुखेन is उपलक्षणे तृतीया. This verse is quoted in the *Sāhityadarpaṇa* as an instance of हाव (which is a less manifest भाव), in the *Daśarūpa* with the remark इत्यादावनुरागजन्यावस्थाविशेषानुभाववद्गिरिजालक्षणविभावोपवर्णनादेवशब्दापि शृङ्गारप्रतीतिरुदेति।, and in the *Sarasvatīkaṇṭhābharaṇa* with the remark अनुभावादेरनेकस्य पुनरुत्पत्तिरनुबन्धः।

Stanza 69—Śiva was naturally surprised at the feeling of love—so foreign to an ascetic's nature—taking hold of him. As he had a complete control over his senses, he with a forcible effort got rid of the undesirable agitation of his mind. He was sure that this state of things must have been produced by something unusual going on about him. He therefore looked about him to find out the author of such mischief. युग्मसंख्याकनेत्रः न भवतीति अयुग्मनेत्रः। स्वस्य चेतसः विकृतेः. बलवत् with a strong effort, or completely, so that there might be no longer any क्षोभ.

Stanza 70—The posture in which Madana is described as having been seen by Śiva is technically called the आलीढ posture corresponding to the 'standing load' position in modern

musketry. Mallinātha quotes from Yādava the following five postures given in the धनुर्वेद—1 वैशाख (where the two feet are kept a span apart, as in the position of ' stand at ease. ') 2 मण्डल (where the two feet form a sort of arch.) 3 समपद (where the feet are treated equally, that is, are joined together.) 4 आलीढ (the left leg slightly bent and the right leg braced up) 5 प्रत्यालीढ (opposite of आलीढ). Modern musketry recognises only one standing posture, though it has other postures such as ' kneeling load ', ' the prone or lying ' and ' sitting load '. See also *Agnipurāṇa* Adhyāya 249, for more details. The poet refers to this आलीढ position in *Raghu* III. 52, अतिष्ठदालीढविशेषशोभिना... । Others seem to recognise six postures instead of five (रभसस्त्वाह—वैष्णवं समपादं च वैशाखं मण्डलं तथा । प्रत्यालीढ मथालीढं स्थानान्येतानि षड् नृणाम् ॥) दक्षिणे अपाङ्गे (अपाङ्गौ नेत्रयोरन्तौ, अपाङ्गेति अपाकृष्टोऽङ्गाद्वा, अपकृष्टान्यङ्गानि अस्मात् वा) निविष्टा मुष्टिः यस्य तम्. Nārāyaṇa seems to read आकुञ्चितसव्यजानुम्. चक्रीकृतं (a च्वि form from चक्र) चारु चापं येन तम्. This expression as well as दक्षिणापाङ्ग etc. shows that the bow was fully stretched and a deadly stroke was intended to be given (अनेन प्रहारस्य दृढपातित्वं सूचितम् । Nārāyaṇa). आत्मयोनिः is also an epithet of Madana. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa*, *Kāvyānuśāsana* and *Kāvyālaṁkāra-ṭippaṇa* as an instance of जाति, and in *Alaṁkārtilaka*, as a case of धनुर्वेदनैपुण्य.

Stanza 71—परामर्शः lit. a rude touch, hence, attack, outrage. तपसः परामर्शेन विवृद्धः मन्युः यस्य तस्य (मन्युर्दैन्ये क्रतौ क्रुधि,—here it means क्रोध). भ्रूभङ्गेन दुष्प्रेक्ष्यं मुखं यस्य. Śiva had become extremely enraged at the conduct of Madana. He did not expect such a disturbance in his penance. He frowned in anger and his face became quite dreadful to look at. In order to punish Madana, Śiva sent forth fire from his third eye. कृशानु—fire, कृश्यति इति from ' कृश् तनूकरणे,' he who causes decrease. The fire appeared as something shining at its source. It was first स्फुरन्, and then it burst into flames (उदर्चिः). किल as is reported or ' indeed.' It is the fire from the third eye of Śiva that is credited with the power of burning down the universe. See notes on III. 44, where Himālaya is said to have been burnt down by that fire.

Stanza 72—The Gods had been watching with great interest from above the performance of Madana. When they

saw the fire arising from the third eye, they could easily divine what Madana's fate would be. They all therefore tried to intercede on his behalf requesting Śiva to forgive Madana. But it was too late. Madana had been burnt down in a trice and only ashes remained of him. The Trivandrum edition reads कोपं for क्रोधम्. मरुत्s in the Ṛgveda are the wind-gods; the word मरुत्, however, has come to be a synonym for any god in classical literature. यावत्-तावत् here shows that the two actions were simultaneous. यावत्...चरन्ति may be translated as 'Ere the words of gods could be heard' etc. Here चरन्ति is practically used in the sense of अचरन् (अत्र लट्प्रयोगस्यायं निर्वाहः। 'तदादौ च' भोजसूत्रम्...तदादौ चोपपदे भूतार्थे लड् भवतीति। (Nārāyaṇa). भवस्य नेत्रात् जन्म यस्य सः. भस्म एव अवशेषं यस्य तम्—This verse is quoted in the *Kāvyaprakāśa* (VII) with the remark इत्युक्तवत् भ्रुकुट्यादिविकारवर्जितः क्रोधः सद्यःफलदः स्वर्गपातालगगनसमुद्रोल्लङ्घनाद्युत्साहश्च दिव्येष्वेव।, and in *Kāvyapradīpa* and *Kāvyānuśāsana* in connection with प्रकृतिविपर्यय.

Stanza 73—When Rati saw the fire arising out of the third eye of Śiva, and realised the danger in which her husband lay, she fell down in a swoon. She did not know that her husband was actually dead. This swoon was a sort of blessing to her for a time as she had lost all consciousness which would have made her even more miserable (as is clear from Canto IV). Cf. for the idea सा लुप्तसंज्ञा न विवेद दुःखं प्रत्यागतासुः समतप्यतान्तः। तस्याः सुमित्रात्मजयत्नलब्धो मोहादभूत्कष्टतरः प्रबोधः॥ *Raghu* XIV. 56. तीव्रः अभिषङ्गः (calamity, grief) तस्मात् उद्भवः यस्य. The meaning 'grief' does not seem to be appropriate, unless we take the दुःख to refer to the danger to the life of Madana; it cannot refer to Madana's death. अज्ञातं भर्तुः व्यसनं (distress, euphemism for death) यया सा. कृतः उपकारः यस्या सा. This verse is quoted in the *Sāhityadarpaṇa*, *Daśarūpa*, *Kāvyānuś'āsana* and *Sarasvatīkaṇṭhābharaṇa* as an instance of मोह.

Stanza 74—तं विघ्नम् might mean 'him (Madana) who was an obstacle.' तपस्वी—(नित्ययोगे मतुप्) one who always practises penance. The Purāṇas describe Śiva as being always engaged in practising austerities. वनस्पतिः—a tree without flowers (वानस्पत्यः फलैः पुष्पात् तैरपुष्पाद्वनस्पतिः। इत्यमरः।) 'पारस्करप्रभृतीनि' इति सुट्, वनस्य पतिः instead of वनपतिः becomes वनस्पतिः

according to the above sūtra. अपुष्पाः फलवन्तो ये ते वनस्पतयः स्मृताः। *Manu* I. 47. वज्र—lightning. The comparison with वज्र shows the extreme ease and loss of delay, with which the removal of the विघ्न was effected. The reading अवरुज्य for अवभज्य means the same thing. Siva did not want to remain in that place, as he could see that the presence of Pārvatī was not likely to render his penance free from obstacles. Or, he did not like to be a witness to the discomfiture of Pārvatī or to hear the lamentations of Rati. Nārāyaṇa remarks. 'अङ्गारसदृशी नारी घृतकुम्भसमः पुमान्' इति न्यायेन देवीसंनिकर्षेण समावश्यं चित्तविकारो भविष्यति देव्या वैलक्ष्यविषादादिदर्शनेन कामपत्न्याः शोकानुसंधानदर्शनेन च तपसो महान् विघ्नो भविष्यतीत्याशङ्क्येत्यर्थः।

Stanza 75—उन्नतं शिरः यस्य, one who holds his head high, exalted, noble. With reference to Himālaya the expression would also mean 'possessed of high peaks'. शून्या = शून्यहृदया. Pārvatī was moving like an automaton to her house. She was not aware of what she was doing, so completely overpowered by dejection she was. This complete dejection was produced by three causes. First, she very much felt the affront given by Śiva to her father, proud as he was, in not even giving a formal intimation of his departure to her father. The hopes of her father again, in securing Śiva as the son-in-law were now totally frustrated. Secondly, she was reasonably proud of her beauty, as all women are and the fact that her charms failed to produce any effect on Śiva was a cruel blow to her (Cf. निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता। V. 1...स्त्रीणां प्रियालोकफलो हि वेषः VIII. 23.) And to crown all, this discomfiture of hers was witnessed by others and there again, by her bosom friends. What greater humiliation could there be? It is well-known that humiliation inflicted in private is not so poignant as that inflicted in the presence of others, especially of friend. Mallinātha reads समर्थ्य for समीक्ष्य भवनं प्रति अभिमुखी (अभिगतं मुखं यस्याः सा) अधिकं जाता लज्जा यस्याः सा (सौभाग्यभङ्गस्यान्यदर्शनमेवात्यन्तलज्जावहं किं पुनः सखीदर्शनमिति भावः। Nārāyaṇa). This verse is quoted in the *Sarasvatīkāṇṭhābharaṇa* in connection with मानिता, and in *Kavyānuśāsana* with the remark दैवादभिलाषविप्रलम्भः।

Stanza 76—Himālaya, on having come to know by his supernatural power of what had happened, at once repaired to

the scene and the first thing that he did was to take his daughter in his arms, who needed such support very badly. Her condition also was extremely pitiable. Himālaya also hastened to carry her back to his house as fast as his legs could carry him. This is quite a natural action on Himālaya's part. One does not like to stay in a place where one has suffered extreme humiliation. Himālaya is compared to a celestial elephant, Pārvatī to a lotus-plant, and the arms of Himālaya to the tusks. वेगेन दीर्घीकृतम् अङ्गं यस्य सः, when one moves with great speed, the body is lengthened; this is specially noticeable in the case of beasts. The expression can be construed with सुरगजः also. The Trivandrum edition reads वेगदीर्घीकृताभ्रः (वेगेन दीर्घीकृतम् अभ्रं येन सः). Himālaya's huge body coming into contact with the clouds, seemed to make them broader as it were (अनेन विशेषणेन महाबलत्वं महाशरीरत्वं च द्योत्यते। Nārāyaṇa). पन्थानं प्रतिगता प्रतिपथा ('अत्यादयः क्रान्ताद्यर्थे द्वितीयया' इति समासः। पथिन् becomes पथ at the end of compounds by the sūtra, 'ऋक्पूरब्धूः' इत्यादिना समासान्तः।) प्रतिपथा गतिः यस्य सः प्रतिपथगतिः. This expression shows the embarrassment of Himālaya who without looking to the right or to the left, hurried straight back by the way he had come. मुकुलिते (मुकुल—bud, lit. forming into a bud; hence, closed) अक्षिणी यस्याः ताम्. The closing of the eyes is due to any excess of sentiment, whether that of joy, or grief etc. Here it was due to fear. Pārvatī so far had not seen the terrible side of Śiva's character. She had become completely overpowered by nervousness at the display of Śiva's anger and had closed her eyes lest she might at any moment see a terrible scene before her.

In stanza 66, in the last quarter, the reading बाण for सायक is usually preferred. With बाण, the last quarter becomes metrically faultless, as then it has eleven syllables. We think, however, that सायक (which Kālidāsa uses in *Raghu*, where the metre requires the quarter to consist of 12 syllables) is probably the genuine reading.

CANTO IV

[1-4 Rati regains consciousness and looks about her to see her lord, but finds only ashes in a human form. She becomes completely unnerved and begins to mourn for Kāma. 5-38 Rati's lamentation. She requests Vasanta to make arrangements for the funeral pyre so that she might burn herself to death. 39-46 A voice from the sky advises her not to give up her body, and informs her that Madana's death was due to a curse from Brahmadeva and that he would regain his body, when Śiva would marry Pārvatī, pleased with her penance. At this, Rati gives up the idea of killing herself and anxiously waits for the happy day when Madana would be restored to her].

Stanza 1—मोह: परम् अयनं यस्या: सा. विवशा helpless, असह्या वेदना यस्य तत्. नवं (नवग्रहणं दुःसहत्वद्योतनार्थम्) च तत् वैधव्यम्. fresh widowhood is extremely unendurable. प्रतिपादयिष्यता instr. sing. of the future Participle of the causal of पद् with प्रति, causing her to understand, or to experience. Rati's coming back to consciousness was destined to make her more miserable as she had been so far kept in blissful ignorance about the death of Kāma, by the swoon. If she had had her own way, she would have perferred to be unconscious, but fate did not want to let her go so easily. It wanted her to taste the full cup of her misery.

Stanza 2—प्रलयस्य. (प्रलयो नष्टचेष्टता swoon, unconsciousness) अन्ते उन्मिषिते, अवधानं परं ययो: ते. The first thing that Rati did, on coming back to consciousness, was to look about her closely and attentively for her lord, as she was entirely ignorant of the fate that had overtaken him. अतृप्तयो:—Rati had never been tired of looking at her husband who appeared to her to have fresh charm every moment. अत्यन्तं विलुप्तं दर्शनं यस्य—who had gone away completely, that is, who was dead. Cf. for a similar expression सा चात्यन्तमदर्शनं नयनयोर्यातेति कोऽयं विधि:। *Vikram* IV. आख्यातमस्यै गुरु भावि दुःखमत्यन्तलुप्तप्रियदर्शनेन। *Raghu* XIV. 49, इति तौ विरहान्तरक्षमौ कथमत्यन्तगता न मां दहे: ॥ *ibid* VIII. 56.

Stanza 3—As Rati looked about her, she saw at a distance the form of a man lying prostrate on the ground. Rising up immediately and believing that the पुरुषाकृति showed that after all there had been no danger to Madana's life, as she half suspected, and that he also had been thrown into a swoon like her, she hastened up to the place, but found to her consternation that the form was no doubt that of Kāma himself, but it was ashes all over, so completely and quickly had he been consumed by the fire from Śiva's third eye. पुरुषस्य आकृतिः इव आकृतिः यस्य तत्. The reading पुरुषाकृतिः (पुरुषस्य आकृतिः) would be in apposition to भस्म, being construed with ददृशे. हरस्य कोपः हरकोपः सः चासौ अनलश्च हरकोपानलः तस्य भस्म. This verse is quoted in *Daśarūpa*, *Kāvyānuśāsana* and *Rasaratnākara*, as an intance of इष्टनाशात्करुण (that is, the sentiment of pity arising out of the death of a beloved person).

Stanza 4—वसुधायाः आलिङ्गनेन धूसरौ स्तनौ यस्याः सा. विकीर्णाः मूर्धजाः यस्याः सा. समं दुःखं यस्याः सा. Rati, when she came to know the worst, became once again extremely distressed and burst into lamentations. She rolled on the ground, writhing with mental torture, as a result of which, her beautifully adjusted hair were thrown into utter disorder. The whole forest-site seemed to sympathise with her in her terrible calamity. Cf. विलपन्निति कोसलाधिपः करुणार्थग्रथितं प्रियां प्रति । अकरोत् पृथिवीरुहानपि स्रुतशाखारसबाष्पदूषितान् ॥ *Raghu* VIII. 70, नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः । तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ॥ *ibid* XIV. 69 also त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत्समवस्था दृश्यते । उद्गलितदर्भकवलाः मृगाः परित्यक्तनर्तना मयूराः । अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥ *Śāk* IV.

Stanza 5—करण used here in the sense of 'the body'. Madana's body was the loveliest one that could be imagined. When speaking of a handsome person, 'Why, he is like Madana himself' would naturally rise to one's lips. So great a loss therefore is naturally expected to produce the most profound effect. But Rati, for all practical purposes, has as it were remained the same as before. She has not died of grief which one had expected of her. Rati, in her dejection, accuses all women as being extremely hard hearted and thick-skinned. स्त्रियः कठिनाः खलु might be translated as 'can it be that women

are really so hard-hearted ?' उपमीयते अनेन इति उपमानम्—One to which something else is compared, a standard of comparison which is superior to the उपमेय, the thing compared. विलासिन्—a lovely person. विलास is भूषणालापगतिकर्मसु चारुता । धीरसंचारिणी दृष्टिर्गतिर्गोवृषभाञ्चिता । स्मितपूर्वमथालापो विलास इति कीर्तितः ॥ दीर्घे—Cf. दीर्घे किं न सहस्रधाहमथवा रामस्य किं दुष्करम् । *Uttara* III.

Stanza 6—क्षतं सेतोः बन्धनं यस्य सः. Nārāyaṇa seems to read क्षतसेतुबन्धनां going with नलिनीम्. क्षणेन भिन्नं सौहृदं यस्य सः. (सुहृदो भावः सौहृदम् । युवादित्वादणप्रत्ययः ।; the form is सौहार्द also, there being उभयपदवृद्धि, according to 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च'). तव अधीनं जीवितं यस्याः ताम्. Madana is compared to a जलसंघात and Rati to the नलिनी which flourishes in water. When the embankment is broken for some reason or other, the जलसंघात rushes forth, nobody knows where, leaving the नलिनी to her fate. Similarly Madana has gone away, suddenly breaking off all ties of love, abandoning Rati who entirely depended upon him. Nārāyaṇa remarks अत्र सौहृदसेत्वोः परस्परसाम्यं प्रतीयते । नलिन्या जीवितमपि जलसंघाताधीनम् । एकत्रसंचितो जलसंघातोऽपि सेतुभङ्गानन्तरं सत्वरं गच्छति गमनानन्तरं च कुत्र गत इति न ज्ञायते ।

Stanza 7—Rati means to say that Madana and herself had all along been pulling on pretty well together. She had not offended him by her behaviour; he also had not given any cause for complaint on her part. If any one of these two thing had happened, Madana's absence would have been justifiable. But as matters stood, there could be no such excuse. Perhaps he had been joking with her, but could that be a proper time for jest ? She had been lamenting bitterly, and jests surely should not be carried so far. प्रतिकूल lit. against the bank प्रतीपं कूलात्. Instead of मह्यं, the expression रतये is used on which Aruṇagiri remarks रतय इति परत्वनिर्देशः स्ववाल्लभ्यादिद्योतकः । and Nārāyaṇa, रतय इति नामग्रहणेनात्मनः प्राचीनं प्रेमविषयत्वमनुस्मारयतीत्यर्थान्तरसंक्रमितवाच्यध्वनिः । Cf. मनसापि न विप्रियं मया कृतपूर्वं तव किं जहासि माम् । *Raghu* VIII. 52. This verse is referred to in *Vyaktiviveka* and *Kāvyānuśāsana* as an instance of भग्नप्रक्रमता (the construction being passive in प्रतिकूलं न च ते मया कृतम्, which ought to have been अहं प्रतिकूलं न कृतवती so as to be symmetrical with कृतवानसि विप्रियं न मे).

Stanza 8—Rati tries to account for Madana's being angry with her. Perhaps, she says, he had been angry on account of

the punishment inflicted upon him by her in private, when he had called her by a wrong name, thus giving signal proof that his mind had been attracted by some other lady. Incensed at this perfidy of his, she had bound him down, as one would bind a thief with ropes, by her girdle, and also punished his face, for having dared to utter the name of another lady, by striking it with the lotus on her ear. स्मर is put in, to secure an alliteration with स्मरसि. It is also a significant epithet. स्मर (स्मर्यतेऽनेन इति) has a long memory and so is not likely to forget events that have been long past. गोत्रस्य स्खलितेषु (सपत्नीनामाक्षरग्रहणेष्वित्यर्थः । Nārāyaṇa). This is quite a common idea with Kālidāsa. Cf. गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् । *Śāk* VI., [यन्निमित्तं पुनर्भर्ता उत्काण्ठितस्तस्याः स्त्रिया नामधेयेन भर्त्रा देवी आलपिता ।] *Vikram* II. For मेखलागुणैर्बन्धनम्, cf. मेखलाभिरसकृच्च बन्धनं वञ्चयन्प्रणयिनीरवाप सा ॥ *Raghu* XIX 17. अवतंसेन (अवतंसः an ear-ornament) उत्पलेन यानि ताडनानि. च्युतैः केसरैः दूषिते नेत्रे यैः तानि—this shows that the ताडन was inflicted on the face, as it was the chief culprit. रहस्यन्यवधूनामाक्षरग्रहणे सति मया कृतयोस्तादृशयोपराधयोरन्यतरस्य स्मरणेनैव त्वमिदानीं मत्समीपं नोपयासीत्यूहः । (Nārāyaṇa). This verse is quoted in the *Citramīmāṃsā* as an instance of उत्प्रेक्षा.

Stanza 9—Or rather, Rati means to say, Madana had never loved her sincerely. All the complimentary expressions such as 'O love, you are a part of my heart,' 'your image is enshrined in my heart,' which Madana showered upon her in season and out of season, were merely intended to please her. It was all froth, no substance. If Rati had resided in Madana's heart, she ought to have been dead the moment Madana died. The आश्रित could never remain without the आश्रय. कितवस्य भावः कैतवम्-कितव a rogue, कितान् निवसतो वञ्चति, the *Nirukta* (V.22) explains it as किं तवास्तीति शब्दानुकृतिः कृतवान्वाशीर्नामकः । उपचार insincere courtesy for the purpose of display, परस्य रञ्जनार्थं यदसत्यभाषणम् (Mallinātha). Cf. उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः । *Mālavikā* III. उपचार in अलंकारशास्त्र means metaphorical or figurative use. पदम्=वाक्यम् (न पदं पदमित्याहुर्वाक्यं हि पदमुच्यते ।). This verse is quoted in *Kāvyānuśāsana*, *Ekāvalī* and *Sarasvatīkaṇṭhābharaṇa* as an instance of करुण.

Stanza 10—परलोकं नवं प्रवासं कर्तुं शीलमस्य—who has just been dead. What the idea in the verse is would depend on the

meaning that we attach to the expression एषः जनः. The expression can be taken to refer to the speaker himself, meaning 'I' (Cf. सख्यौ—[अयं जनः कस्य हस्ते समर्पितः *Śāk* IV, जनमिममनुरक्तं विद्धि नाथेति गेये *Mālavikā* II. 5, कथमेकपदे निरागसं जनमाभाष्यमिमं न मन्यसे। *Raghu* VIII. 48, where similar expressions refer to the speaker). Or, एषः जनः might mean 'the world at large.' According to the first interpretation the idea would be as follows:—Rati means to say that by making her faint away just when Madana died, Destiny had deceived her cruelly, but it was not even now too late to follow her lord. Not much time had been lost. Not only the happiness of Rati but that of the whole world depended upon her lord (According to this explanation, the last part त्वदधीनं खलु... is but loosely connected with what precedes. Nārāyana begins his comment on the verse with अस्त्वहं निःस्नेहः, सस्नेहा त्वं तु किं करिष्यसीत्यत्राह।). The idea according to the second interpretation would be as follows :—Rati means to say that she would not much care for herself, but her chief concern was for the sake of the world at large. Madana's death has affected the world even more in a sense. For, she could put an end to her suffering by committing suicide and thus joining her lord in the next world. But what could the world do? Its happiness solely depended upon Madana and there was no remedy left for it which would retrieve its loss. Destiny has thus treated the world very shabbily (Mallinātha explains एषः जनः by लोकः and prefaces his comment with न च मे कश्चिद्विचारः किंतु लोकः शोच्यत इत्याह). It is difficult to choose between the two interpretations. Expressions like एषः जनः or अयं जनः are however, more usually found used in the sense of 'I'.

Stanza 11—रजन्यां यत् तिमिरं तेन अवगुण्ठिते (veiled, enveloped). घनस्य शब्देन विक्लवाः. Rati explains what she meant by त्वदधीनं खलु देहिनां सुखम्। In the absence of Madana, it would be well-nigh impossible for the ladies to reach their lovers clandestinely, surmounting all difficulties. So far Madana had goaded them to do so, and had infused strength in them to brave all dangers. But the intensity of love, which can achieve even the impossible, being absent, the ladies now would find it difficult to accomplish their desired object (न हि कामान्धानां भीतिरस्तीति भावः। Mallinātha.) प्रियाः—the reference is to the अभिसारिकाs (अभिसारयते कान्तं या मन्मथवशंवदा। स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका॥ *Sāhitya* III). Cf.

for the idea, [मदनः खलु मां नियोजयति। किमत्र संप्रधार्यते।] *Vikram* II. [सखे मदनः खलु त्वामाज्ञापयति। शीघ्रं नय मां तस्य सुभगस्य वसतिम्॥] *ibid* III. उदयन्तु नाम मेघा भवतु निशा वर्षमविरतं पततु। गणयामि नैव सर्वं दयिताभिमुखेन हृदयेन॥ *Mrcchakaṭika* IV. If ladies go out even in thunder, lightning and in rain, when it is pitchy dark, to meet their lovers, the credit for it is solely due to love which renders a person almost mad. प्रापयितुम्=नेतुम्, the root नी, and other roots having the same sense take two accusatives, hence we have प्रियाः and वसतिम् both in the accusative case. ईश्वरः powerful, able.

Stanza 12—Wine as an excitant of love is very useful and is freely taken advantage of by lovers. But in the absence of love, the lover is degraded to the position of a mere drunkard who is an object of ridicule. The rolling of eyes red on account of intoxication and the uttering of faltering words—all this adds an indescribable grace to ladies excited by love. But without love, this kind of behaviour would be simply censurable. वारुणी—वरुणस्य इयम्, wine. वारुणी is given as the name of Varuṇa's wife in *Sabhāparvan* 9. In *Ādiparvan* 67, wine is said to be the daughter of Varuṇa born of the daughter of Śukrācārya (वरुणस्य भार्या या ज्येष्ठा शुक्राद्देवी व्यजायत। तस्याः पुत्रं बलं विद्धि सुरां च सुरनन्दिनीम्॥). विडम्बना mockery, a matter for laughter. Cf. चारुता वपुरभूषयदासां तामनूननवयौवनयोगः। तं पुनर्मकरकेतनलक्ष्मीस्तां मदो दयितसंगमभूषः॥ *Śiśupāla* X. 33. ललितविभ्रमबन्धविचक्षणं सुरभिगन्धपराजितकेसरम्। पतिषु निर्विविशुर्मधुमङ्गनाः स्मरसखं रसखण्डनवर्जितम्॥ *Raghu* IX. 36. Nārāyaṇa remarks मदिरामदो हि प्रथमं नयनशोणिमानमातनोति, पुनश्च स्खलितपदानि वचनानि जनयति। नहि तयोरुभयोरपि भावशून्यत्वे तद्दर्शिनां हासादन्यत् किमपि संभवतीति भावः।

Stanza 13—A moon-lit night is an admirable time for enjoyment for lovers. So far Madana and the Moon had been quite a happy pair of friends, enhancing each other's excellence. But in the absence of Madana, whom is the moon going to delight? He would now think his rise to serve no purpose and if he had had his way, would refuse to wax in the bright half of the fort-night. अकथा कथा संपद्यमानं कृतम्-कथीकृतम्, कथाशब्दादभूततद्भावे च्विप्रत्ययः। which is merely reduced to words, that is, which has ceased to exist in reality. People now would talk of Madana's body in the past tense. निष्फलः उदयः यस्य सः (चन्द्रोदयस्य कामिनीकामुकसंभोगसौख्यं हि फलम्। न च तत् कामेन विना संभवतीति निशाकरस्य

निष्फलोदयत्वमिति दुःखनिमित्तकं शरीरकार्श्यमिति भावः । Nārāyaṇa). The waning of the moon in the dark half is, as it were, due to the moon's grief for the loss of his friend and it would be quite against his wish to wax up again in the bright half. बहुल–कृष्णपक्ष, the dark half of the fort-night when the moon wanes.

Stanza 14—हरितम् (green, or ईषन्नीलम्) अरुणं चारु च बन्धनं यस्य सः, कलेन पुंस्कोकिलानां स्वनेन सूचितः. In the absence of Madana, the mango-blossom would fade into insignificance. It had been used as an arrow by him so successfully, but now none so poor to do it reverence. The expressions हरिता...and कलपुंस्कोकिल... are to be understood as referring to बाण also. An arrow also has a green-red feathered part. The presence of a mango-blossom is indicated by the sweet notes of the male cuckoo, which are due to their having eaten them (See notes on III. 32). The shooting of an arrow is indicated by the hissing sound of the arrow itself or of the archer (धन्विनां बाणमोक्षोऽपि तल्लिङ्गभूतेन हुङ्कारेणानुमीयते । कूजनसामर्थ्यप्रतीत्यर्थं पुंस्त्वविशेषणं सैनिकत्वप्रतीत्यर्थं च । Nārāyaṇa) The expression पुंस्कोकिल suggests greater sharpness, of the notes in the case of the चूतप्रसव, and of the soldiers in the case of the arrow. Dakṣiṇāvarta reads सूचक for सूचित. सूचक means the pointed tip of the arrow.

Stanza 15—The bees are represented as if lamenting out of sympathy for Rati. गुणस्य (गुणः the string of the bow) कृत्ये, करुणः स्वनः येषां तैः. The reading करुणस्वरैः means the same thing. In *Śāk* VI, similarly, the Kokila is said to produce a faltering note out of sympathy for Duṣyanta (कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतम् ।). गुरुः शोकः यस्याः ताम्, On गुणकृत्ये नियोजिता. Nārāyaṇa remarks. अनेन प्राचीनानेकोपयोगेन भविष्यतः निरुपयोगत्वस्यात्यन्तदुःखहेतुत्वमुक्तम् ।

Stanza 16—मधुरेषु आलापेषु निसर्गतः पण्डिता (पण्डा संजाता अस्य 'तारकादित्वात् इतच्', यद्वा पण्डते स्म, 'गत्यर्था' इति क्तः). See notes on III. 32. for the importance of the Kokilā in settling love-disputes. She is the unfailing missile of Kāma to break down the unconciliatory spirit of proud women. Rati means to say that the Kokilās had been just waiting for Madana's orders to go to their respective posts on duty. If not Madana, who would give them the order ? रत्यर्था दूती रतिदूती तासां रतिदूतीपदेषु— The word दूती really ends in a long ई, the poet uses the form

with a short इ, apparently owing to the exigencies of the metre. Mallinātha remarks, ङीबन्तस्यापि दूतीशब्दस्य छन्दोभङ्गभयात् ह्रस्वः, ' अपि माषं मषं कुर्यात् छन्दोभङ्गे त्यजेत् गिरम् । ' इति केचित् । ' उणादयो बहुलम् । ' इति बहुलग्रहणात् ह्रस्वः इति वल्लभः । The poet uses the same expression दूति elsewhere also (प्रतिकृतिरचनाभ्यो दूतिसंदर्शिताभ्यो । *Raghu* XVIII. 53. तेन दूतिनिवेदितं निषेदुषा etc. *ibid* XIX. 18; वल्लभपुष्पशयनान् लतागृहानेत्य दूतिकृतमार्गदर्शनः । ; संगमाय निशि गूढचारिणं चारदूतिकथितं पुरोगताः । *ibid.* 23, 33., त्वां कामिनो मदनदूतिमुदाहरन्ति । *Vikram* IV). Hemādri on *Raghu* XIX. 18 remarks दूत्यां दूतिरपि स्मृता इति शब्दभेदप्रकाशे. The Trivandrum edition reads रतिदूतपदेषु कोकिलान्...पण्डितान् and solves the difficulty about the form दूति. The reading on the face of it seems to be a palpable emendation and could not be considered to be a genuine one. No one would think of emending दूत into दूति (a questionable form), but the temptation of emending दूति into दूत would be almost too great for one who regards दूति as ungrammatical. We therefore regard दूति as the correct reading, which form, as has been shown above, occurs in the other works also of the poet. The reading कोकिलान्... पण्डितान् seems also an emendation made in order that the plural पदेषु in रतिदूतिपदेषु might be properly explained. निसर्गपण्डितत्व however is elsewhere spoken of by the poet as a characteristic of the female Kokila (स्त्रीणामशिक्षितपटुत्वममानुषीणां संदृश्यते किमुत या प्रतिबोधवत्यः । प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति॥ *Śāk* V.) It is again a कोकिला who is called a मदनदूती in *Vikram* IV. In *Mālavikā*, *Vikram* and also *Śāk*, it is the females that play the part of go-betweens. It would have been better if the reading had been रतिदूतिपदे हि. With...पदेषु, Kokilā, the singular, would have to be understood as referring to the whole class or species. This verse is quoted in the *Kāvyālaṁkāraṭippaṇa*, with the remark करुणविप्रलम्भस्तु शृङ्गार एव.

Stanza 17—वेपथुः (trembling, it is a सात्त्विकभाव) तेन सहितानि उपगूढम्—P. P. used as a noun (भावे क्तः प्रत्ययः) embrace. तानि–those well-known. We might take याचित also as a noun, in which case there would be three things which Rati remembers: (1) the supplications of Madana, to make Rati agreeable to his wishes (2) the embraces (3) the enjoyment. There are however only two चs used by the poet, which show that only two things are referred to. Nārāyaṇa remarks प्रथमं कुपितां मामनुनेतुं प्रणिपत्य याचनं

तदनन्तरं प्रसन्नायां मयि सरागमालिङ्गनं ततश्च रागस्य समुद्बोधे सति बहुविधानि सुरतानीति स्मरणक्रमोऽत्र विवक्षितः ।

Stanza 18—आर्तवम्-ऋतुरस्य प्राप्त आर्तवम् (ऋतोरण् इत्यण् प्रत्ययः) belonging to the season ; the ऋतु here is the वसन्त. कुसुममयं प्रसाधनम्. ध्रियते does exist. Rati means to say that Madana's death was so sudden and unexpected that even before the flowers which he with his own hands placed on her head, ears etc. as a decoration, could fade away, he had passed away. The sight of the flowers thus makes her grief quite unendurable. Cf. for a similar idea, सुरतश्रमसंभृतो मुखे ध्रियते स्वेदलवोद्गमोऽपि ते । अथ चास्तमिता त्वमात्मना धिगिमां देहभृतामसारताम् ॥ *Raghu* VIII. 51. The reading स्वयं is more emphatic than नवम् (fresh). The propriety of नवम् is thus brought out by Nārāyaṇa–अत्र कुसुमाभरणानामभिनवत्वकथनेन क्षणादेव त्वमीदृशीं दशां गतोऽसीति व्यज्यते ।

Stanza 19—परिकर्मन् is decoration, painting, प्रसाधनम्. परि मलत्वर्जनार्था क्रिया परिकर्म. विबुध–a god, विशिष्टः बुधः येषाम्—त्रिकालज्ञजीवाशिष्यत्वात्, विशेषेण बुध्यन्ते वा. निर्मितः रागः यस्मिन् तम्. Madana had been engaged in painting the left foot of Rati with the lac dye, when he was suddenly remembered by Indra (see III. 63). As it was an urgent message from Indra, Madana leaving off the foot half-painted, started to see his master. Rati now wishes Madana to come back to her at least for the sake of finishing off the remaining painting work. (Cf. for a similar idea, where Aja bemoans that his wife passed away, without finishing off the half-strung girdle, तव निःश्वसितानुकारिभिर्बकुलैरर्धचितां समं मया । असमाप्य विलासमेखलां किमिदं किंनरकण्ठि सुप्यते ॥ *Raghu* VIII. 64). विबुधैः is also used ironically. The gods are said to be very wise, but they did not know the simple fact that it was a crime to disturb a person when engaged in dalliance with his beloved. They could be fitly called दारुण, as they showed by their action that they had no feeling. They had also sent Madana on a mission which, they knew very well, was an extremely dangerous one. The Trivandrum edition reads विबुधैरपि यत्सुदारुणैः on which Nārāyaṇa remarks, विबुधानां सौम्यत्वस्यैवोचितत्वादपिशब्दो विरोधमाह. The सौम्यत्व of the gods referred to by him, seems to be चिन्त्य. दक्षिणेतरम् the left side of women is said to be प्रशस्त, and so Madana had begun to decorate the left foot first, but before he could

finish the paint on the left foot itself, he was called away. On दक्षिणेतरम्, Aruṇagiri says दक्षिणेतरमिति, तस्य स्त्रीणां संभोगसाधनत्वात्। Nārāyaṇa says that Madana had finished the paint on the right foot and then taken up the left foot when the work was suddenly interrupted by a call from Indra (अयमभिप्रायः–स्नेहातिशयात् स्वहस्तेनैव मम चरणद्वयमलक्तकरसेन रञ्जयितुं प्रवृत्तस्त्वं दक्षिणचरणरञ्जनानन्तरमेव देवकृतात् स्मरणाद् गतोऽसीति यत्, तस्माद् द्रुततरमागत्य वामचरणमलक्तकरसेन रञ्जयेति। प्रियतमकृतस्य वामचरणस्पर्शस्य विशेषतः स्त्रीणां सुखकरत्वं प्रसिद्धम्। यथोक्तं मेघसंदेशे—'वामश्चास्याः कररुहपदैः' इत्यादि।). It is difficult to say for certain whether Nārāyaṇa's contention above that the right foot had been already painted is right. On *Raghu* VII. 8, Mallinātha says सव्यं हि पूर्वं मनुष्या' अञ्जते इति श्रुतेः। which by implication might be taken to mean that the gods and others decorate the right side first, so that Nārāyaṇa would be right. But it would be seen from the next verse that the poet has more or less lost sight of Madana's celestial character and describes him almost as a human being. The Trivandrum edition reads एत्य मे for एहि मे. मे goes with चरणम् or means 'for my sake.'

Stanza 20—पतङ्गानां वर्त्मना, that is, अग्निप्रवेशेन; the moth's attraction for the fire is quite well-known. अङ्कम् आश्रयितुं शीलम् अस्याः. This is quite a delightful and natural touch. Nothing is galling to a woman so much as the presence of a co-wife. Rati means to say that she would hasten up to follow Madana, if not for anything else, at least for preventing any other woman from usurping her position. दिवि-the expression clearly shows that Kālidāsa is nodding here, and has forgotten for the time being that Madana as also Rati are celestial beings. Again, the विलोभन spoken of would be more natural in the case of a human being newly going to heaven. Aruṇagiri and Nārāyaṇa make clumsy efforts to justify the use of दिवि, but it would be more honest, we think, to acknowledge that the poet has made a blunder here, although excusable (ननु दिव्यत्वात् दिवीत्यनुपपन्नम्। मरणादृतेऽपि शक्यं च प्राप्तुम्। न। दिव्यानामपि शरीरत्यागानन्तरं गतयो भिन्नाः। ... Aruṇagiri; ... दिव्यानामपि शरीरत्यागानन्तरं स्वर्ग एवावस्थानमिति नियमो नास्त्येव। ...नापि दिव्यानामपि भर्तृलोकप्राप्तिरनुमरणेन विना संभवति... Nārāyaṇa). भवामि present used in the sense of immediate future ('वर्तमानसामीप्ये वर्तमानवद्वा' इति लट्). विलोभ्यसे has the sense of the future, being equal to विलोभयिष्ये, as

it is connected with यावत ('यावत्पुरानिपातयोर्लट्' इति लट्). सुरकामिनीः are the अप्सरस्, चतुरैः—the epithet shows that Madana would be lured by hook or crook. This verse is quoted in the *Sarasvatī-kaṇṭhābharaṇa* with the remark अत्र रतेः कामशोकेन मरणसाहसे मनोऽवस्थाप्यते ।

Stanza 21—व्यवस्थितम् has been happily explained by Aruṇagiri as शिलालिखितं जातम्. The reading जीवतीति for जीविता would furnish only the reason for the वचनीय, and would not suggest the form the वचनीय would take (इति शब्दो हेतौ, न तु वचनीयप्रकारवाची । Aruṇagiri). जीविता seems to be better as it prominently refers to the way in which people would be censuring Rati after her death. Rati means to say that as a true Pativratā, she ought to have died the moment Madana died (आर्तार्ते मुदिते हृष्टा प्रोषिते मलिना कृशा। मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पतिव्रता ॥). Dying now would not save her from the undesirable criticism of the people that after all Rati could not be classed as a real Pativratā; for, was she not alive-it might be even for a moment—after her husband was dead? There was no help now to free herself from this disgrace. It would cling to her, like a leech, for ever.

Stanza 22—परलोके or परलोकेन अन्तरितस्य (lit. which has an अन्तर intervening; that is, concealed). The reading परलोकत्वरितस्य (in a hurry to go to the other world) is simpler and perhaps better अन्त्यमण्डन–the funeral decoration of the body before it is cremated, such as putting on flowers etc. In the case of women particularly, who die before their husbands, it is quite an elaborate affair. Women who want to follow their husband in death, consign themselves to the fire along with the body of the husband, but Rati is handicapped in this case also. There is no body left of her husband at all. Both the life and body are gone, no one knows where. Aruṇagiri rightly rejects the reading स्वयमेव for सममे।, accepted by Dakṣiṇāvarta (...तत्र चतुरश्रम् । अन्त्यमण्डनस्याशक्यत्वं ह्युपपाद्यम्। तत्र च स्वयमनङ्गस्य नोपयोगः). अतर्कितम्—of which nobody has any inkling. The poet apparently does not refer to the अतर्कितत्व of the course followed by Madana only, but refers to the state after death in general. Nobody has the faintest notion about it, in spite of the statements in the

the Śāstras. Shakespeare in *Hamlet* III. 1, thus beautifully describes the same idea,

> But that the dread of something after death—
> The undiscoverd country from whose bourn
> No traveller returns—puzzles the will,
> And makes us bear those ills we have
> Than fly to others we know not of.

Stanza 23—उत्सङ्गे निषण्णं (resting). धनुः यस्य. नयनस्य उपान्तेन विलोकितम्. Rati is reminded of the happy times she passed in the company of her husband and Vasanta. Madana, while engaged in making the bent arrows straight, would be talking pleasantly with Vasanta about the various expeditions they had undertaken in concert. It was a veritable treat to listen to these talks. Madana would also be throwing occasionally affectionate side-long glances at Rati. विलोकितम् might refer to Vasanta also. Mallinātha reads यत् for तत्. This verse is quoted in the *Vyaktiviveka* as an instance of स्वभावोक्ति, and in *Kāvyānuśāsana*, as that of जाति.

Stanza 24—कुसुमैः आयोजितं कार्मुकं येन सः, 'हृदयं गच्छतीति हृदयंगमः ।' ('गमेः सुप्युपसंख्यानम्' इति खच्प्रत्ययः । The मकार in हृदयं is obtained by the Sūtra 'अरुर्द्विषदजन्तस्य मुम्'). At the remembrance of Madana's conversation with Madhu in the last verse, Rati is anxious to know his whereabouts. She wants some one who would comfort her in her terrible bereavement. Vasanta was the fittest person who could undertake the task. He was a very intimate friend of Madana and had helped him in various ways. But then it strikes Rati that Vasanta, if he had been alive, would have made his appearance long ago. She is afraid therefore that Śiva had burnt him also along with Madana. न गमितः खलु might be translated as 'Has he not indeed been reduced?' The epithet उग्ररुषा explains why Madhu also could have been burnt, though he was not the chief culprit. A very angry man is likely to vent his anger on any one without any discrimination. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa* as an instance of पर्याय.

Stanza 25—परिदेविताक्षरैः = विलापवचनैः (अक्षरग्रहणेनार्थावबोधात्पूर्वमेव हृदयद्रवहेतुत्वं द्योत्यते । Nārāyaṇa). दिग्ध-poisoned. The reading फलैः is

also a good one. फल means 'the tip of the arrow.' The readings अर्दितः, अर्पितः for आहतः, practically mean the same thing. अभ्युपपत्तुम्, to oblige, to console. Madhu apparently had been there all the time, though at a distance, listening to the lamentations. He was ashamed to show his face to Rati, being completely overpowered by grief and dejection. Rati could not see him owing to her being blinded by grief. Madhu also did not think it proper to intervene too early, as premature consolation is but an augmentation of sorrow. But now that he had been referred to by name, Madhu made bold to go close to Rati, so that she might see him. This verse is quoted in the *Sarasvatīkanṭhābharaṇa* as an instance of पर्याय.

Stanza 26—स्तनौ संबाध्य स्तनसंबाधम्. It is a णमुल् gerund according to the Sūtra 'परिक्लिश्यमाने च.' विवृतं द्वारं यस्य तत्. At the sight of Vasanta, Rati began to weep still more bitterly, beating her bosom all the while. Her grief which had been pent up before, had as it were its gates opened and was to be seen in full swing (अन्तर्भागे निरुद्धं हि वस्तु यथा द्वारे विघटिते सति निरन्तरं निर्गच्छति तथा मनःस्थितं दुःखमपि बन्धुजनस्याग्रे प्रलापाश्रुसंतानादिरूपेण बहिः प्रसरत्येवेति भावः ॥ Nārāyaṇa). Cf. सन्तानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि दृष्टे जने प्रेयसि दुःसहानि स्रोतःसहस्रैरिव संप्लवन्ते । *Uttara* IV. The absolute correctness of this statement would be vouchsafed by every one who had been placed in a similar position.

Stanza 27—कपोतवत् कर्बुरम् (शबलम्). The Trivandrum edition reads सुहृदम्, which goes with एनम्. किं स्थितम्–to what miserable condition has he been reduced? And there too, fate is taking its revenge upon Rati. She is not allowed the possession of even the ashes. They too are scattered away by the wind! Nārāyaṇa explains किं स्थितम् as स्थितमवस्थानम्। भावे निष्ठा किं किमर्थमवस्थानेन कालविलम्बनं करोषीत्यर्थः। कालक्षेपं मा कुर्वित्यभिप्रायः। स्थित इति पाठे किमर्थं तूष्णीं स्थितो भवसीत्यर्थः। According to him therefore, the idea in the verse is that Rati presses Vasanta to have a look at the ashes before they disappear. We think that it would be better to explain the verse as referring to the miserable condition to which Madana has been reduced and to Rati's harsh treatment by Fate even in that respect.

Stanza 28—Rati means to say that, if not for her sake, at least for the sake of his dear friend Vasanta, Madana ought to

make his appearance. For, paradoxical as it might seem, men are known to cherish a more permanent and lasting affection for their friends than for their wives. अनवस्थितं–not constant. This is a passing hit against men in general, who allow themselves to be attracted by other women.

Stanza 29—पार्श्वे वर्तितुं शीलमस्य तेन. सुरैः असुरैः च सहितम्. बिसस्य तन्तुः एव गुणः यस्य. पेलवानि पुष्पाणि एव पत्रिणः (arrows, lit. those having feathers) यस्य. Rati means to say that Madana's unimpeded success throughout the world, with his proverbially tender bow, was in the main due to the whole-hearted help rendered by his loyal lieutenant, Vasanta. It is meet therefore that, at least for his sake, Madana should not tarry long, but should come there immediately. पेलव–Amara seems to explain it as विरल or तनु; it means here 'delicate,' or 'tender.' The word is used in V. 4 (पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं...) and in VII. 65 (स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयापि तप्तम्). The construction जगत् आज्ञां कारितम् ('ह्रक्रोरन्यतरस्याम्' इति जगतः कर्मसंज्ञा) is causal passive, the root कृ being one which takes two accusatives, and जगत् is put in the accusative instead of the instrumental. The expressions बिसतन्तु...and पेलव...are significant, emphasising the weakness of the bow. And even with such a bow Madana ruled triumphant over the world. This was due to the assistance of Vasanta.

Stanza 30—Madana is compared to the दीप and Rati to the wick (दशा) of the दीप. When the light is extinguished by the wind, it goes out for ever (when re-lighted, it is another light that would take its place); the wick remains in its place, though it loses all its lustre and is enveloped by smoke all over, owing to the extinction of the light. Rati also has remained in tact, and is full of smoke viz. unbearable grief, when Madana is dead. The simile is thus quite a close one. व्यसन—calamity, grief (with reference to Rati), and विक्षेप or blast (with reference to दशा). The Trivandrum edition reads अविषह्यव्यसनप्रधूपिताम् (अविषह्येणासह्येन व्यसनेन दुःखेन प्रधूपितां प्रकर्षेण धूपितामनुज्ज्वलाम् अन्तर्ज्वलच्छोकाग्निधूमयुक्तामिति वा । Nārāyaṇa). धूमिताम्—धूमः संजातः अस्याः ताम्.

Stanza 31—विशसस्य कर्म वैशसम् butchery ('नृशंसो विशसः क्रूरः' इति भोजः ।). विशस from शस् with वि to kill (पचाद्यच्). अनपायिनि-कदाचिदप्यविरहिणि

(Nārāyaṇa), अनपायित्वेन विश्वस्ते (Mallinātha), of which no harm was expected, which was considered to be quite safe. Rati means to say that Fate, simply to annoy her the more, had perfected only half the vandalism intended by him, as things half done make the position more complex. He had killed Madana and let her go scot-free. But Vidhi was a fool not to know that Rati would never survive her husband. If he had not killed her, she would kill herself. Could any one believe that the creeper entwining herself round a tree, would fail to come down when that tree has been uprooted by an elephant? Cf. for a similar complaint अथवा मम भाग्यविप्लवादशनिः कल्पित एष वेधसा। यदनेन तरुर्न पातितः क्षपिता तद्विटपाश्रिता लता॥ *Raghu* VIII. 47.

Stanza 32—तत्—now that Fate has refused to kill me and that it is absolutely necessary to kill myself. अनन्तरम् adv. without delay ; or, it might be an adj. meaning 'subsequent.' ज्वलने अतिसर्जनं तस्मात्. Rati means to say that it was the duty of Vasanta to help her in preparing the pyre etc., so that she might reach her husband, by throwing herself into the fire. For ननु प्रापय, the Trivandrum edition reads अनु प्रापय. Nārāyaṇa remarks विधिवैपरीत्यात् सहगमनाभावेऽप्यग्निप्रवेशोपकरणं संपाद्य पश्चादपि भर्तुरन्तिकं मां प्रापय। प्रियवियोगविधुराणां सुहृद्बन्धूनां प्रियतमसकाशप्रापणमेव हि सुहृदामुचितमिति भावः। विधुरः (विगता धूः यस्य) afflicted 'वैकल्येऽपि च विश्लेषे विधुरं विकले त्रिषु' इति त्रिकाण्डशेषः।

Stanza 33—From the conduct of the moon-light and the lightning, it is obvious that the rule that women should go the way of their husbands, is observed even by inanimate objects. It goes without saying therefore that those possesed of intelligence are all the more bound to obey this rule. तडित् मेघेन प्रलीयते-when the cloud has discharged its quota of water, it ceases to exist and the lightning also is no more to be seen. Each of the two similes of the moon-light and the lightning is intended to serve a distinct purpose. The first simile refers to a case, where the wife follows the husband (who is not dead) wherever he would go ; the second refers to the following in death by a lady whose husband is dead. Dakṣiṇāvarta reads पृथग्जनैः (by ordinary persons) for विचेतनैः. Of course by प्रमदाः we are to understand here पतिव्रताः.

Stanza 34—कषायः (विलेपनम्) संजातः अस्य इति कषायितः. The expression might mean 'tinged red' as Mallinātha takes it. But the ashes are more or less grey and not red. विभावसुः fire (विभा प्रभा वसु धनं यस्य). नवैः पल्लवैः कृते संस्तरे—the expression occurs in *Raghu* VIII. 57 (नवपल्लवसंस्तरेऽपि ते मृदु दूयेत यदङ्गमर्पितम्). यथा = इव. A lady following her husband in death puts on all her ornaments, and adorns her body with special care. Rati means to say that she does not want any decoration for herself. The ashes of Madana would be quite sufficient. She would face fire with the same eagerness and joy as she would go to her nuptial bed. The smearing of her breasts with the ashes would give her the same delight as an embrace with Madana did in the past. And with the ashes of Madana by her side, would not the fire of the pyre be to her a pretty bed of fresh sprouts? Rati says all this in order that Vasanta might not think of dissuading her from her resolve to kill herself.

Stanza 35—He is a real friend who helps both in prosperity and adversity. Formerly Vasanta had helped Rati in the preparation of the bed of flowers, and now his services are required in the preparation of the pyre. प्रणिपाताय यः अञ्जलिः तेन याचितः. The reading विनिपाताञ्जलियाचिताम् (विनिपातः death तत्समये कृतः अञ्जलिः तेन याचिताम्) is perhaps better. विनिपात is significant (अनेन याचनस्य अप्रत्याख्येयत्वमुक्तम् । Nārāyaṇa) for, the wish expressed at the time of death is sacred and must be carried out at all costs. बहुशः mostly or on many occasions.

Stanza 36—तदनु after the funeral pyre has been prepared. मयि अर्पितम्—this implies that Vasanta himself was to place the fire on her. दक्षिणस्य वातस्य वीजनैः The दक्षिणवात is the Malaya breeze, another friend of Madana, being an excitant of love. Rati means to say that Vasanta, with the help of the Malayamāruta, should see that the funeral pyre burns properly and quickly too. For, the more fiercely the fire would burn, the more quickly would she reach her lord in the other world, who must not have been obviously feeling at home there without her. The reading ज्वलयेः which Nārāyaṇa seems to have before him, for त्वरयेः is not so emphatic. Besides मदर्पितं ज्वलनं does already suggest the enkindling of the fire. Rati

now wants it to burn as quickly as possible. विदितं P. P. used in the sense of the present, 'मतिबुद्धिपूजार्थेभ्यश्च' इति वर्तमाने क्तः। क्तस्य च वर्तमाने इति षष्ठी। The Trivandrum edition reads मद्विना for मां विना.

Stanza 37—Libations of water mixed with *Tila*, offering of flowers (referred to in the next verse) and balls of rice (Pindas) etc. are offered to the departed by their relatives. Rati wants Vasanta to offer a single libation for herself and Madana; for, in the other world, they would stay undivided and together. According to the Hindu scriptures, the husband and wife are not separated even in death. Arunagiri reads यत् (so that) for तम्.

Stanza 38—परलोकविधौ = प्रेतकृत्ये, पिण्डादिकादिकर्मणि. विलोलाः पल्लवाः यासु ताः the sprouts waving by the wind would enhance the beauty of the सहकारमञ्जरीs. निवपः from वप् with नि. which means 'to make an offering to the Pitrs,' पितृदानं निवापः स्यात् (Amara). प्रियाः सहकारस्य प्रसवाः यस्य सः तथा. Rati means to say that Madana would appreciate an offering of the mango-shoots most as he had all along been particularly partial to them.

Stanza 39—इति—having given all necessary instructions to Vasanta as to what should be done after her death. स्थिता ready for, bent upon. The reading स्थिराम् (firm, not wavering) is also a good one. सरस्वती-speech, voice. आकाशभवा-the speech came from the sky; it could not be known who said it, it was an अशरीरिणी वाक्. This is a common device with Sanskrit poets, a sort of deus ex machina. ह्रदस्य शोषेण विक्लवाम् (the reading विह्वलाम् means the same thing 'tormented' 'oppressed'). शफरी is a मत्स्यविशेष according to Amara. Dr. Oppert, in his edition of वैजयन्ती, explains it as 'a carp, Cyprinus chrysoparcius.' Rati is compared to the शफरी, and the voice from the sky to the first shower of rain. Both Rati and शफरी are oppressed; the former by grief, the latter by absence of water, and both are favoured respectively by a soothing heavenly voice and the first shower of rain from the sky. Both would have died if they had not been so favoured. प्रथमा वृष्टिः—the propriety of प्रथमा is that the first shower alone can be said to save the शफरी, the subsequent showers making her simply more comfortable. In the case of Rati also the heavenly voice was the first

soothing speech, Vasanta consoling her afterwards (see verse 45 below).

Stanza 40—चिरात् दुर्लभः न, that is, he would be सुलभ ere long. Aruṇagiri explains चिरात् as दवीयसि काले and seems to take the above expression to mean 'he would be सुलभ to you in the distant future' which is obviously not a good interpretation. हरस्य लोचने अर्चिः तास्मिन्. शलभ is a moth. The heavenly voice explains (verses 40–44) how Madana came by his death and how also he would be ultimately secured by Rati.

Stanza 41—उदीरितानि इन्द्रियाणि यस्य सः, उदीरित is a causal form, and so it implies the agency of Kāma in this respect (अत्रोदीरितेति णिचा कामस्य प्रयोजकत्वमव्याभिचारादर्थत एवायातीति शब्दतः प्रयोगाभावः). Kāma in trying to create an unnatural passion in the mind of Brahmadeva, committed a great offence for which he was promptly punished. The curse was that Madana would be burnt to ashes. Brahmadeva, however, aware of the fact that he too was to blame to a certain extent in the matter, provided also for the termination of the curse (see next verse). We have not been able to find out the source of the account of the curse and its termination as given by the poet. The source of the *Śivapurāṇa* has no value as the chances are that the author of the Purāṇa borrowed his material from Kālidāsa himself. The story about Brahmadeva's abhilāṣa for his daughter is usually given as follows:—Brahmadeva once became enamoured of his own daughter Sandhyā (or Sarasvatī) who, wishing to run away from him, when she became aware of his intentions, assumed the form of a doe. Brahmadeva assumed the form of a deer and followed her. Śiva came to the rescue of Sandhyā, and cut off Brahmadeva's head by his arrow. Brahmadeva remained suspended in the sky as the constellation मृगशिरस् and Śiva's arrow became the constellation आर्द्रा which always follows मृगशिरस्. The महिम्नस्तोत्र thus summarises the story. प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषा। धनुष्पाणेर्यातं दिवमपि सपत्राकृतमुं त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः॥ The story is based upon Ṛgveda XI. 5. 61, पिता यत्स्वां दुहितरमधिष्कन्क्षमया रेतः संजग्मानो नि षिंचत्। स्वाध्योऽजनयन्ब्रह्म देवा वास्तोष्पतिं व्रतपां निरदक्षत्॥ The *Aitareya Brāhmaṇa* (III. 3. 33) contains the following passage in this connection.

प्रजापतिर्वै स्वां दुहितरमभ्यध्यायद्दिवमित्यन्य आहुरुषसमित्यन्ये तामृश्यो भूत्वा रोहितां भूतामभ्यैत्तं देवा अपश्यन् न कृतं वै प्रजापतिः करोतीति ते मैच्छन्य एनमारिष्यत्येतमन्योन्यस्मिन्नाविन्दंस्तेषां या एव घोरतमास्तन्व आसंस्ता एकधा समभरंस्ताः संभृता एष देवोभवत्तदस्यै तद्भूतवन्नाम भवति वै स यास्यै तदेव नाम वेद । It is not necessary to suppose that the above is merely a metaphorical description. Such unnatural relations are known to have existed in pre-civilization periods and do exist even now among the wild tribes of Africa. As the name of Brahmadeva's daughter is also given as Sarasvatī, it seems that the poet, in using the expression आकाशभवा सरस्वती in verse 39 above, wishes probably to suggest that it was this Sarasvatī herself who uttered the comforting speech from heaven. It was to a certain extent on her account that Madana had come to grief. It would be quite natural for Sarasvatī therefore, to sympathise with Rati, a member of her own sex, and to prevent further disaster by Rati's killing herself.

Stanza 42—तस्याः (पार्वत्याः) or तस्यां प्रवणीकृतः, पार्वतीपरत्वं प्रापितः इत्यर्थः । 'प्रवणस्तत्परे नम्र' इति शाश्वतः, प्रवण-devoted to, favourably inclined towards. उपलब्धं सुखं येन सः. Hara, after his marriage with Pārvatī would come to know his mistake in burning Kāma whose existence was quite necessary in the interests of the world. The सुख is the विवाहसुख or the expression might simply mean 'feeling at ease'. Śiva would be in the proper frame of mind to do an act of grace in restoring Madana to his original form. The reading समग्रयिष्यति would mean 'would make him complete, by giving him his whole body'. This verse is to be connected with इति चाह in the next verse, verses 42 and 43 thus forming a युग्मक. The present verse contains the words utterd by Brahmadeva.

Stanza 43—स्मरस्य शापस्य अवधिं ददातीति ताम्. धर्मेण याचिता-Dharma was a Prajāpati, born of Brahmadeva's right breast. Kāma was one of his three sons (स्तनं तु दक्षिणं भित्त्वा ब्रह्मणो नरविग्रहः । निःसृतो भगवान्धर्मः सर्वलोकसुखावहः ॥ त्रयस्तस्य वराः पुत्राः सर्वभूतमनोहराः । शमः कामश्च हर्षश्च तेजसा लोकधारिणः ॥ कामस्य तु रतिर्भार्या शमस्य प्राप्तिरङ्गना । नन्दा तु भार्या हर्षस्य यासु लोकाः प्रतिष्ठिताः ॥ *Ādiparvan* 17. 31-33). It seems that Dharma, on hearing of his son's misfortune came to the scene and persuaded Brahmadeva to relent a little. Such an intercession is quite common in the accounts of curses given in the Purāṇas. It however detracts somewhat from the grace of the

favour conferred, as it stands in the need of out-side pressure. The reading धर्मचारिणि removes this defect. धर्मचारिणी-one who acts according to religious precepts, a chaste woman. The heavenly voice explains that there was no wonder in thus Brahmadeva's cursing Madana and mitigating the curse in the same breath. The minds of the great are moulded that way. They are hard as the adamant, and at the same time soft as a flower (Cf. वज्रादपि कठोराणि मृदूनि कुसुमादपि । लोकोत्तराणां चेतांसि को हि विज्ञातुमर्हति ॥ *Uttara* III). वशिन्s (ascetics who have control over themselves) and clouds produce both अशनि and अमृत, objects incompatible with each other. With reference to अम्बुधर, अशनि means the thunder-bolt or lightning, and अमृत water. With reference to वशिन्, अशनि stands for कोप and अमृत for प्रसाद. Aruṇagiri reads स्मरशापान्तभवाम् (स्मरशापप्रदानावसानसंभूताम्। अनेन वशिनामनुग्रहस्वभावत्वाद्प्रायत्निकत्वमनुग्रहवाचोऽस्या द्योत्यते ।) and remarks दक्षिणावर्तस्तु स्मरशापान्तभवा सरस्वती पाठमादृत्य व्याख्यातवान् । तन्नास्माकं हृदयमावर्जयति. The reading with सरस्वती (Nom. singular) becomes quite clumsy, as it cannot be connected with आह.

Stanza 44—भवितव्यः प्रियेण संगमः यस्य तादृशम्. परिरक्ष—preserve all round, that is, with proper care. Rati is advised not to commit suicide, but on the contrary to take particular care of her body, for there was absolutely no doubt that union with her husband would take place in the future, when the period of the curse would be over. The separation from her husband is but temporary, like the river's losing her current in summer when she becomes all dry. But in the autumn, she regains her current right enough. In tropical countries, even big rivers get dried up in summer. रविणा पीतं जलं यस्याः सा—referring to the evaporation of water. The reading अपि वीतजला is also a good one, 'though deprived of her waters.' वीतानि (गतानि) जलानि यस्याः सा. We shall have to understand ग्रीष्मे here. तपात्यय lit. the passing of summer heat; hence, the autumn which succeeds the ग्रीष्म season. Cf. the expression शिशिरात्यय which similarly means 'spring', the season succeeding the cold season.

Stanza 45—किमपि—something indescribable, strange. अदृश्यं रूपं यस्य तत्. मरणे व्यवसायः यस्याः तादृशीं बुद्धिम्. व्यवसाय—determination or it might be taken to mean 'preparation' or उद्योग. सुष्ठु चरितार्थानि (चरितः संपादितः अर्थः एषां तानि) पदानि येषां तैः—the words used were

significant and calculated to achieve their purpose. The words of the heavenly voice considerably cooled the ardour of Rati as regards following her husband in death. Vasanta taking advantage of the wavering caused in the mind of Rati, succeeded in making her give up altogether the idea of dying, by pointing out to her the absolute reliability of the words heard. It would be an insult to the heavenly creature to persist in death after the clear and definite advice given. It was wise therefore to wait and see how the whole thing would end. The reading समभिवृद्धरसैः (सम्यग् अभिवृद्धः रसः येषु तैः) means ' which were full of रस, that is, eminently soothing. '

Stanza 46—किरणानां परिक्षयेण धूसरा. दिवातन belonging to the day, the affix तन being applied according to the sūtra 'सायंचिरम्' etc. प्रदोषः (प्रारम्भो दोषायाः । प्रादिसमासः, प्रारब्धा दोषाः यस्मिन्निति वा), the beginning of the night. The reading दिनान्तम् is better as it corresponds better with उपप्लवान्तम्. Rati emaciated and pale owing to grief is compared to the digit of the moon at day-time, which is slender and also pale owing to the obscuration of its rays by the sun ; and her calamity to the day. The comparison also suggests future happiness for Rati. As the moon's digit would again become possessed of its lustre, when the day is over and would also be waxing in course of time, so Rati also would regain her full lustre when the curse would have run its period.

CANTO V

[1–7 Pārvatī, who had seen her wish frustrated by the burning of Madana by Hara, determines to make a supreme effort by practising rigorous penance to secure Śiva as her husband. Her mother Menā tries to persuade her to give up this resolve, but without success. Having secured her father's consent, Pārvatī goes to a peak which later came to be called after her. 8–29 Description of Pārvatī in her self-imposed role of an ascetic practising the most rigorous penance, leading an extraordinarily simple life. 30–32 Śiva disguised as an ascetic Baṭu comes to her to test her love for him. 33–50 The Baṭu asks her if she has been all right and compliments her upon her character which would serve as a model for all ascetics. He, however, wants to know why Pārvatī should have undertaken such a penance, for, she already possesses those things for which people go in for penance. If she practises it for securing a husband, well, there could not be any one on whom she has set her heart, who would be so cruel as to make her torture her body like that; the Baṭu ultimately offers half of his penance to Pārvatī so that by its virtue, she might succeed in accomplishing her desired object. 51–64 Pārvatī's friend answers for her that she has been deeply in love with Śiva who as yet does not show the least sign of caring for her 65–73 The Baṭu ridicules the idea of Pārvatī wishing to secure Śiva as her husband—Śiva, who has neither beauty, nor wealth, who resides in a cemetery, who is born—nobody knows of whom etc. 74–84 Pārvatī trembling with anger replies that the Baṭu does not know the real great Śiva, hence his disparaging remarks about him. She reiterates her resolve of marrying Śiva, whatever the Baṭu might think of him and gives him to understand that she is not prepared to argue the point with him any further. Finding that the Baṭu wishes to say something in reply, Pārvatī asks her friend to turn out the impudent fellow and starts at once to go away from him, with hauteur. 85–86 Śiva discloses his own form and vouchsafes that he would be her servant for ever and for ever.]

Stanza 1—भग्नः मनोरथः (हरजायात्वप्राप्त्यादिलक्षणः) यस्याः सा. Pārvatī had been declared by all to be the most beautiful woman and she also thought highly of her beauty. But, when she found that her beauty had failed to produce any impression on Hara, she began to condemn it as absolutely worthless. For, of what use is that beauty which fails to attract the lover ? It is quite immaterial what others think of it. If the husband does not like it, it might as well cease to exist. सौभाग्यं फलं यस्याः सा. सौभाग्य—good fortune, hence attraction. Cf. for the idea, भोज्यां प्रति व्यर्थमनोरथत्वाद्रूपेषु वेषेषु च साभ्यसूयाः ॥ *Raghu* VII. 2. तथा—so precipitately and completely. अक्ष्णः समीपे समक्षम्, an अव्ययीभाव compound, according to the sūtra ' अव्ययं विभक्तिसमीपसमृद्धि ' etc.

Stanza 2—Pārvatī however did not lose heart at what had happened. She was determined to practise rigorous penance to secure what her beauty had failed to secure. She had placed her aspirations too high. She wanted to secure Śiva, the mighty ruler of the universe who had triumphed over death, and she also wanted to have his sole undivided love, by occupying half of his body as had been ordained by Nārada (I. 50). Surely no sacrifice would be too great for this purpose. समाधिः is used here in the sense of एकाग्रता. Aruṇagiri explains समाधिः as भग्नस्य मनोरथस्य पुनस्समाधानम्. He also reads अवन्ध्यकामताम् (अवन्ध्यः कामः यस्याः तस्याः भावस्तत्ता ताम्). On तथाविधं प्रेम etc. Mallinātha remarks तथाविधं प्रेम स्नेहः येनार्धाङ्गहरा हरस्य भवेदिति भावः । तादृशः पतिश्च यो मृत्युंजय इति भावः । द्वयमेव खलु स्त्रीणामपेक्षितं यद्भर्तृवाल्लभ्यं जीवद्भर्तृकत्वं चेति । For the potency of तपस् to secure the most difficult things, cf. *Manu*, यद्दुष्करं यद्दुरापं यद्दुर्गं यच्च दुस्तरम् । तत्सर्वं तपसा प्राप्यं तपो हि दुरतिक्रमम् ॥ The poet says that there was no wonder at all that Pārvatī should think of practising austerities to achieve her end. She could not have done anything else. This verse is quoted in the *Sarasvatī* with the remark तपश्चरणादिजन्मा नैमित्तिको यथा.

Stanza 3—गिरीशे प्रतिसक्तं मानसं यस्याः ताम्. The Trivandrum edition reads गिरिशं प्रति सक्तमानसाम्. कृतः उद्यमः यया ताम्. वक्षसा परिरभ्य = आलिङ्ग्य. महत् great, rigorous. The tender heart of Menā revolted at the very idea of her daughter, a Princess, betaking to the hard life of an ascetic, to which she was a complete stranger. She therefore tried her best to dissuade her from her resolve.

महत: मुनिव्रतात्—The ablative is used by the rule 'वारणार्थानामीप्सितः'; here the मुनिव्रत is not the ईप्सित of Menā; hence Mallinātha remarks तथापि कृतोद्यमामिति मानसप्रवेशोक्तत्वात् 'ध्रुवमपायेऽपादानानाम्.' इति अपादानत्वमेव स्यात् (here the motion is not real but fancied). Aruṇagiri remarks दक्षिणावर्तस्तु व्रतस्य मेनाया अनीप्सितत्वात् 'वारणार्थानामीप्सितः' इत्यपादनत्वं न स्यात्। निवारयन्ती अपगमयन्तीति व्याचष्ट। This discussion is more or less hypercritical as the sense is sufficiently clear. Nārāyaṇa remarks अत्र कैश्चिन्मुनिव्रतस्य मेनाया अनीप्सितत्वादपादानत्वानुपपत्तिराशङ्किता। तन्मन्दम्। भाष्यादौ कर्तुरित्यनुवृत्तेरप्रदर्शितत्वात्।

Stanza 4—मनीषितम् the object in the mind. The reading of Mallinātha is मनीषिताः सन्ति गृहेषु देवताः (there are several deities that are your favourites, at home) which is faulty in more than one way. First, मनीषित as going with देवता is not quite happy; secondly, it is left to be implied what she has got to do with the deities at home. मनसः ईषितम्—मनीषितम् (शकन्ध्वादित्वात् साधुः). The Devatās are शची or इन्द्राणी and others that are more or less associated with marriage. Menā means to say that it is not at all necessary for Pārvatī to go to the forest to achieve her end, she can worship as many deities as she likes at home. Again, her tender body would hardly stand the rigorous penance. Every thing has its limitations. The proverbially tender Śirīṣa flower can bear the weight of a bee, but if on that account, one were to place a big bird upon it, one would be regarded a mad man. It is not certain whether Pārvatī would be able to endure the trouble of worshipping the deities even at home; it would be manifestly absurd to expose her body to the privations consequent upon rigorous austerities. The शिरीष is a very delicate flower, often used as an ear-ornament by ladies (Cf. कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम्। *Śāk* VI). पतत्रिन्—a bird (पतति इति). क–क are used to show that there is a great incongruity or incompatibility between the two things referred to (द्वौ कशब्दौ महदन्तरं सूचयतः।). This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa* and *Alaṁkāraśekhara*, as an instance of the वैदर्भी style, in *Alaṁkārasarvasva* as a case of काव्यलिङ्ग and in *Alaṁkārasūtra* and *Alaṁkāratilaka* as that of अश्लीलता (referring to the word पेलव).

Stanza 5—ईप्सिते अर्थे स्थिरः निश्चयः यस्य तादृशम्. निम्नं (a lower level, downward course) प्रति अभिमुखम्. प्रतीपयेत्—denom. from प्रतीप

(against the course). As it is difficult to make the water flowing on a lower level go against its course, so it is with turning a person who is bent upon securing something, from the course chalked out by him. No cajoling or arguments on the part of Menā had any effect on Pārvatī. Her determination remained absolutely unshaken. The Trivandrum edition reads स्थिरेच्छाम् for ध्रुवेच्छाम्.

Stanza 6—मनस्विनी is a spirited or proud woman who does not brook any insult or interference. Nārāyaṇa quotes the following, महाकार्ये कृतोद्योगो विघ्नैराहतमानसः। प्रारब्धं न त्यजति यः स मनस्वीति कथ्यते ॥ आसन्नायाः सख्याः मुखेन. फलोदयः (or फलोदये) अन्तः यस्य तादृशाय. तपसि यः समाधिः (used here in the sense of 'application'). Pārvatī rather too bashful to broach the subject herself, requested her father through her friend to permit her to repair to the forest to practise austerities for which no time-limit was fixed. They were to be performed till she would secure her desired object. Himālaya knew her मनोरथ and also that her determination was not likely to be shaken. पितरम् and अरण्यनिवासम् are the two accusatives for अयाचत (याच् is one of those roots that take two objects) 'दुह्याच' इत्यादिना द्विकर्मत्वम्.

Stanza 7—अनुरूपः (रूपस्य योग्यः worthy, proper) यः अभिनिवेशः (आग्रहः fixity of purpose) तेन तोषयितुं शीलमस्य. Nārāyaṇa explains the expression as अनुरूपे आत्मानुरूपे वरे विषये योऽभिनिवेशः अभिलाषोत्कर्षः (this meaning of अभिनिवेश is found in *Śak* III [सखि दिष्ट्यानुरूपस्तेऽभिनिवेशः।]) तेन तोषितुं शीलमस्येति तथा. गरीयसा exalted or धीरेण. कृता अभ्यनुज्ञा यस्याः सा. शिखण्डिमत्–(भूम्नि मतुप्, abounding in peacocks). The expression is obviously used in order to secure a jingling of sounds with शिखर and does not appear to have any special significance. Nārāyaṇa however remarks अनेन केकालापमयूरनृत्तादिषु विकारहेतुषु सत्स्वपि देव्या धीरत्वात् तपोलोपशङ्काया अभावः सूचितः। ...तपःसौकर्यार्थं दुष्टसत्त्वानामभावोऽप्यनेनैव ध्वन्यते। नहि शार्दूलाद्यधिष्ठिते देशे शिखण्डिनस्तद्भयादभिवसन्ति। From verse 17 below, however, it is clear that the forest in question did harbour wild animals also (विरोधिसत्त्वोज्झितपूर्वमत्सरं...). People afterwards called that peak after Gaurī herself. The poet very beautifully describes the different attitudes taken by the father and the mother with reference to the resolve of their daughter. A father is usually made of a sterner stuff, appreciates more the fighting spirit, and looks to the bright side of things. A

mother is more nervous and takes more into consideration the difficulties in the way. Himālaya was right glad that Pārvatī was by no means down-hearted and readily consented to her proposal. Menā, on the other hand, was most reluctant to allow Pārvatī to take to the forest-life.

Stanza 8—It was an ordeal for Pārvatī to take off her ornaments and to put on the rough bark-garment. Without a murmur, she cheerfully faced the ordeal as she had made up her mind once for all to take to the life of an ascetic and was अहार्यनिश्चया (अहार्यः निश्चयः यस्याः सा). The expression is mainly used to secure an alliteration with हारम्. विलोलाभिः यष्टिभिः (the strings of the necklace) प्रविलुप्तं चन्दनं येन तं हारम्. बालारुणवत् बभ्रु (पिङ्गलवर्णम्), अनेन वल्कलस्य नवत्वं द्योत्यते । तेन चाप्रशान्तकषायत्वादत्यन्तदुःस्पर्शत्वम् । (Nārāyaṇa). पयोधरयोः उत्सेधेन विशीर्णा संहतिः (अवयवसंश्लेषः) यस्य तत्, or the expression might be an adverbial clause going with ववन्ध. She tied the bark-garment so tightly that the texture of the garment gave way somewhat owing to the resistance of the fully developed breasts. Cf. for a somewhat similar idea [सखि अनसूये अतिपिनद्धेन वल्कलेन प्रियंवदया नियन्त्रितास्मि । शिथिलय तावदेतत्... । प्रियंवदा–अत्र पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व...] *Śāk* I. Dakṣiṇāvarta seems to take संहति to mean 'softness' (श्लक्ष्णत्वम्). The हार was also बालारुणबभ्रु owing to the ointment on the breasts. This verse is quoted in the *Kāvyālaṁkāra-sūtravṛtti* as an instance of the figure of speech परिवृत्ति (the हार is exchanged for the वल्कल) and in the *Sarasvatīkaṇṭhā-bharaṇa* with the remark वर्णोत्कटो नाम श्रुत्यनुप्रासः ।

Stanza 9—प्रसिद्ध is used in the sense of भूषित (adorned with flowers etc.); the other meaning ख्यात (well-known) would also do. शैवलैः आसङ्गः तत्सहितम्. For the sake of symmetry, the expression सशैवलासङ्गम् ought to have been शैवलैः. Pārvatī, being naturally beautiful, looked charming even with the undecorated matted hair, and the cumbrous uncomfortable ascetic costume. Cf. सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति । इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ *Śāk* I., also पतन्ति नास्मिन्विशदाः पतत्रिणो धृतेन्द्रचापा न पयोदपङ्क्तयः । तथापि पुष्णाति नभः श्रियं परां न रम्यमाहार्यमपेक्षते गुणम् । *Kirāt* IV. 23, also... रम्याणां विकृतिरपि श्रियं तनोति ॥ *ibid* VII. 5.

Stanza 10— Pārvatī threw off her girdle of gems and put on instead the Mekhalā of Muñja grass, which an ascetic has to wear. This Mekhalā again, has got to be three-fold. According to *Manu* II. 42, a Brāhmaṇa Brahmacārin is entitled to wear a मौञ्जी मेखला (मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥). मौञ्जी—मुञ्जलतया कृता. त्रयः गुणाः यस्याः सा त्रिगुणा ताम्. रोमविक्रिया is रोमाञ्च, the hair standing on end. तदेव पूर्वं यस्य तत्पूर्वं यथा तथा निबद्धया—the expression is a little bit clumsy. Cf. for a similar expression, कार्त्स्न्येन निर्वर्णयितुं हि रूपमिच्छन्ति तत्पूर्वसमागतानाम् । *Mālavikā* IV. रशनागुणस्य आस्पदम्-जघनम्. The Muñja string as compared to the golden girdle was naturally rough and being possessed of three threads, it was still more so. It was the first time that Pārvatī had worn such a rough object on her waist, with the result that constant horripilation was caused on her body by the rough and harsh touch of the string and her *jaghana* became red. The verse also suggests the state of a lover who, having secured union for the first time with another beloved, becomes exceedingly affectionate, with the hair standing on end on his body (अत्र सरागादिशब्दशक्त्यार्थान्तरमपि व्यज्यते । यथा कश्चित्कामी कयाचिन्नायिकया पूर्वं चिरसङ्गतः सन् अपूर्वया ऽत्यधिकगुणयान्यया संगतः सुतरां रक्तो भवति, तत्संयोगे प्रतिक्षणमुद्भूतरोमाञ्चोऽपि भवति. तथास्याः कटिप्रदेशो रशनया चिरसङ्गतः सन् त्रिगुणया तत्पूर्वं निबद्धया विहितरोमाञ्चया मौञ्ज्या नितरां सरागो विहित इति । Nārāyaṇa).

Stanza 11—Pārvatī leading the life of an ascetic no longer thought of painting her lip or of playing with the hand-ball (see I. 29). Formerly her hand was engaged in decorating her lip with the red lac dye or in playing with the rubber-ball which bounded up again and again, coming into contact with her breasts and thus getting reddened by the unguent on them; but now the same hand was employed in more hazardous occupations. It had to pluck the Kuśa grass for being spread over the altar etc., wherein her fingers often got pricked and it had to hold the rosary of beads for purposes of a japa. The Trivandrum edition reads निसृष्ट (abandoned) for विसृष्ट. स्तनाङ्गरागैः अरुणितात् (from अरुण with the termination इतच्, ' तदस्य संजातम् ' इति). कुशानाम् अङ्कुराः तेषाम् आदानेन परिक्षताः अङ्गुलयः यस्य सः, अक्षसूत्रे प्रणयः अस्य अस्तीति. प्रणय means ' affection ' or ' familiarity.' The expression shows that Pārvatī welcomed this change of

occupation for her hand. This verse is quoted in the *Sāhitya-darpaṇa*, *Alaṁkārasarvasva* and *Alaṁkārasūtra*, as an instance of the figure of speech पर्याय.

Stanza 12—At home, Princess Pārvatī had most luxurious couches provided with the softest cushions, to sleep on; she was nevertheless often uncomfortable owing to the touch of the tender flowers dropped from her own head in rollings on the bed, as her body was more tender still. But now all was changed. She had to pass the whole day on the bare rough altar-site and also to sleep in the same place, using her own hand as the pillow. But with her mind fixed on securing her object, Pārvatī did not mind all this at all. महार्हा (महान् अर्हः मूल्यं यस्याः सा, exceedingly costly, most luxurious, महार्हशब्देन हंसतूलगर्भत्वमुक्तम्। Aruṇagiri) या शय्या तस्यां यत् परिवर्तनं तेन च्युतैः. बाहुः लता इव (or प्रशस्तो बाहुः) बाहुलता ताम् उपदधातीति बाहुलतोपधायिनी ('व्रते' इति णिनिः। 'आतो युक् चिण्कृतोः' इति युक् । निषेदुषी fem. of निषेदिवस् Perf. Part. of सद् with नि. Aruṇagiri quotes from *Yājñavalkya* स्वप्याद् भूमौ शुची रात्रौ दिवसं प्रपदैर्नयेत् । स्थानासनविहारैर्वा योगाभ्यासेन वा तथा ॥ (III. 51) to show that an ascetic is to use the bare ground for sleep etc.

Stanza 13—Beautiful women are often described to be slender-bodied and चकितहरिणीप्रेक्षणा (*Megha*). They are also compared to creepers for graceful gestures. As Pārvatī was engaged in penance, tremulous glances and sportive movements were of course out of place. She had to sit steady in a particular posture, all the time, fixing her gaze on the tip of her nose or on some other object, to achieve perfect concentration of mind. Pārvatī, therefore, had to divest herself of her glances and sportive movements as long as she was practising penance, and so wanted some reliable persons to keep them in safe custody till she would take them back, on re-entering the domain of love after having secured Śiva as her husband. She selected the creepers and the female deer for depositing her movements and glances respectively. The whole thing simply means that her movements and glances before she took to the ascetic life, were like those of the creepers and the deer respectively and that she no longer made use of them as they were absolutely incompatible with the life of an ascetic. Cf. for the idea, कलमन्यभृतासु भाषितं कलहंसीषु मदालसं गतम्। पृषतीषु विलोलमीक्षितं

पवनाधूतलतासु विभ्रमाः ॥ त्रिदिवोत्सुकयाप्यवेक्ष्य मां निहिताः सत्यममी गुणास्त्वया । *Raghu* VIII. 59-60., also, श्यामास्वङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातं वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥ *Megha.* नियमे तिष्ठतीति नियमस्था तया. नियम is the vow, व्रत. Patañjali mentions the following नियमs (*Yogasūtra* II. 32) शौचसंतोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः ॥ which constitute the second step to Yoga. 'नियमाः शौचसंतोषतपोयज्ञहुतादयः।' इति भोजः । Aruṇagiri reads द्वयीषु for द्वयेऽपि, which Mallinātha declares to be प्रामादिक. The plural however might be justified by referring to the many लताs and हरिणाङ्गनाs.

Stanza 14—अतन्द्रिता-vigilant, not slack. घटौ एव स्तनौ तयोः प्रस्रवणैः. The expression घटस्तन with reference to गुह would mean 'a jar-like breast.' Pārvatī reared the plants, watering them herself, with the same care with which she would have looked after her own children. Nay, the plants were even more dear to her than her own son Guha, as they were her first chidren as it were, Guha having been born afterwards. It is well-known that the first child is fondled and tended with greater interest than others. Sanskrit poets are very fond of depicting their heroines wherever possible as engaged in watering the trees and tending them with particular care (See *Śāk* Act I). Cf. also सेकान्ते मुनिकन्याभिस्तत्क्षणोज्झितवृक्षकम् । विश्वासाय विहंगानामालवालाम्बुपायिनाम् ॥ *Raghu* I. 51. The Trivandrum edition reads घटस्तनप्रस्नविनी (घटः एवं स्तनः तस्य प्रस्नवः तद्वती) on which Nārāyaṇa remarks अत्र स्तनप्रस्नवशब्दौ वक्ष्यमाणपुत्रवात्सल्यस्फुरणार्थौ । गुह—Kumāra Kārtikeya, so called because he was reared in a cave (गुहावासात् गुहोऽभवत् ।). The *Vanaparvan* (Adhyāya 233) gives the various names of Kārtikeya. गुह is also derived as गूहति रक्षति सेनाम्. प्रथमम् आप्तं जन्म यैः तेषाम्. वृक्षकान्—वृक्षशब्दादल्पार्थे कः । small trees, plants.

Stanza 15—अरण्यभवानां बीजानाम् (नीवारादीनाम् wild corn) अञ्जलयः तेषां दानेन लालिताः. Pārvatī looked after the deer as she looked after the plants. She used to give them handfuls of corn and in a short time they became her close friends, so much so that the deer which are proverbially timid, allowed her to take her eyes right close to their own eyes (which are the most delicate part of the body). Pārvatī did this, just out of child-like curiosity to find out whose eyes were longer and hence more beautiful. लोचने-of Pārvatī herself. Some object to this

construction on the ground that Pārvatī being व्रतस्था could not have indulged in this pastime, and construe लोचने with पुरः (अग्रे वर्तमानानां) सखीनाम्. The objection is not very sound. There ought to be some period for relaxation of the vow even for an ascetic. Besides, measuring the eyes of her friends with the eyes of the deer would more or less disclose the trust the deer have in her friends and not in herself. The eyes of Pārvatī, again, who was far superior in beauty to her friends, would be more fitted to be compared to the eyes of the deer. On अमिमीत लोचने, Mallinātha remarks इयमेव खलु विश्वासस्य परा काष्ठा यदक्षिपीडनेऽपि न क्षुभ्यन्तीति भावः

Stanza 16—कृतः अभिषेकः यया ताम्. A bath is essential before any sacred work is undertaken (अस्नात्वा नाचरेत् कर्म जपहोमादि किंचन। स्नानमूलाः क्रियाः सर्वाः श्रुतिस्मृत्युदिता नृणाम्॥ इति स्मृतेः quoted by Nārāyaṇa). This expression shows the purity of the body. हुतः जातवेदाः (fire, see notes on II. 46) यया ताम्. This refers to the purity of the mind. त्वग् (lit. skin, bark) उत्तरासङ्गः (the उत्तरीय or upper garment) यस्याः ताम्. अनया अधीतम् (or अधीतम् अस्याः अस्ति) इति अधीतिनी 'इष्टादिभ्यश्च' इतीनिप्रत्ययः। This shows the आत्मशुद्धि. The verse describes the daily routine of Pārvatī's life. She, after having taken her bath, used to sacrifice to the fire and then pass her time in reciting the sacred texts, wearing the bark-garment. On hearing of her austerities, sages from other parts, far older in years, came to pay their respects to her. They had not the slightest hesitation in doing her honour, though she was a mere child. For, young in years, she was much old in spiritual excellence, and so her being a child or a female, was no consideration to the sages. They only cared for the fact that she was a धर्मवृद्धा. Cf. for the idea, न तेन वृद्धो भवति येनास्य पलितं शिरः। यो वै युवाप्यधीयानस्तं देवाः स्थविरं विदुः॥ *Manu* II. 157; शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः॥ *Uttara* IV ; तामगौरवभेदेन मुनींश्चापश्यदीश्वरः। स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम्॥ *Kumāra* VI. 12,...तुतोष वीर्यातिशयेन वृत्रहा पदं हि सर्वत्र गुणैर्निधीयते॥ *Raghu* III. 52...तेजसां हि न वयः समीक्ष्यते। *ibid* XI. 1 ; धृतहेतिरप्यधृतजिह्मम-तिश्चरितैर्मुनीनधरयञ्छुचिभिः। रजयांचकार विरजाः स मृगान् कमिवेशते रमयितुं न गुणाः॥ *Kirāt* VI. 24. ऋषि-(ऋषन्ति जानन्ति) those who know, sages. The *Nirukta* derives it as ऋषिर्दर्शनात् (because they *saw* the Vedas which are अपौरुषेय).

Stanza 17—विरोधिभिः सत्त्वैः उज्झितः पूर्वमत्सरः यस्मिन् तत्. That beasts which have a natural enmity with one another, live

peacefully together in a penance-grove, is a common idea with Sanskrit poets. Cf. अहो प्रभावो महात्मनाम् । अत्र हि शाश्वतिकमपहाय विरोधं etc. (description of the hermitage of Jābāli in *Kādam*). अभीष्टैः प्रसवैः अर्चिताः (worshipped, honoured) अतिथयः यस्मिन् तत्. As a matter of fact, it was Pārvatī who worshipped the guests and not the trees, but they are described as welcoming the guests as they provided all the materials for their reception (अत्रार्चने देव्या एव कर्तृत्वेऽपि वृक्षाणां कर्तृत्वेनोपादानं तत्तदवसरे तत्तद्द्रव्योत्पादनेन वृक्षाणामेव प्राधान्यद्योतनार्थम् । Nārāyaṇa). नवस्य उटजस्य अभ्यन्तरे संभृतः अनलः यस्मिन् तत्. It appears that a special shed had been erected for the purpose of protecting the sacred fire from wind, rain etc. पावयतीति पावनम्. अहिंसातिथिसत्काराग्निपरिचर्याभिर्जगत्पावनं बभूवेत्यर्थः । (Mallinātha). Aruṇagiri reads तत्र (गौरीशिखरे) for तच्च.

Stanza 18—पूर्वेण तपःसमाधिना. Aruṇagiri reads सर्वसमा (शीतोष्णादिद्वन्द्वेषु सर्वत्र समा) समाधिना. When Pārvatī realised that the kind of penance she had been practising so long was not calculated to secure for her, her desired object, she began to practise a more fierce penance which could have been undertaken only by stout persons whose bodies could stand all privations. But Pārvatī cared not for the sufferings of her body. She only looked to the goal.

Stanza 19—A golden lotus is extremely soft to the touch, but has great sustaining power. Pārvatī's body was extremely delicate but she showed by her rigorous penance that it had a marvellous power of enduring privations. The poet therefore says that her body, possessed of these two contradictory qualities was as it were created out of golden lotuses. The reading of the Trivandrum edition काञ्चनपद्मधर्मि (possessed of the qualities of a golden lotus) यत् is also a good one. तया चरितं व्यगाह्यत she plunged into the life, that is, she became an out and out anchorite. So far she did occasionally think of things other than penance, but now all her thoughts were directed to penance and penance alone. The use of ध्रुवम् shows that the figure of speech is उत्प्रेक्षा, as an instance of which this verse is quoted in the *Alaṁkāratilaka*.

Stanza 20—शुचिः is the summer season. The expressions शुचिस्मिता मध्यगता सुमध्यमा are more or less used to secure an

alliteration. शुचि स्मितं यस्याः सा, the sweet smile never left her though she had been practising the most difficult पञ्चाग्निसाधन. Four fires are kept all round, one to the front, one to the rear, and two on the two sides, and the ascetic seated in the midst of them is to look with concentration, at the sun who is the fifth fire. This was practised by Pārvatī in summer, when the sun gives the maximum heat. नेत्रे प्रतिहन्तुं शीलम् अस्याः ताम्. न विद्यते अन्यत्र दृष्टिः यस्या सा. Pārvatī by practice succeeded in nullifying the dazzling effect of the sun's lustre and could fix her gaze at the sun. Mallinātha remarks तत्र सवितैव पञ्चमोऽग्निः— 'अग्निः सविता सवितैवाग्निः' इति श्रौतलिङ्गात् । 'ग्रीष्मे पञ्चाग्निमध्यस्थो वर्षासु स्थण्डिलेशयः' इति स्मरणात्. The sun is also described as depositing his refulgence in the fire at the end of the day. Commenting on दिनान्ते निहितं तेजः सवित्रेव हुताशनः । (*Raghu* IV. 1), Mallinātha remarks 'सौरं तेजः सायमग्निं संक्रमते '। 'आदित्यो वा अस्तं यन्नग्निमनुप्रविशति ।' 'अग्निं वा आदित्यः सायं प्रविशति ' इत्यादिश्रुतिः प्रमाणम् । Nārāyaṇa quotes from *Śisupāla* (II.51), तेजस्विमध्ये तेजस्वी दवीयानिति गण्यते । पञ्चमः पञ्चतपसस्तपनो जातवेदसाम् ॥ सविता is lit. the impeller, प्रसवति इति the sun. Cf. for the idea in the verse, हविर्भुजामेधवतां चतुर्णां मध्ये ललाटंतपसप्तसप्तिः । असौ तपस्यत्यपरस्तपस्वी नाम्ना सुतीक्ष्णश्चरितेन दान्तः ॥ *Raghu* XIII. 41.

Stanza 21—As a lotus appears more charming and bright when the sun's rays fall on it, so Pārvatī's face, as she directed her gaze to the sun, appeared more refulgent than before owing to the extreme heat of the sun. The face is compared to the lotus not in the conventional manner only, but on account of the effect produced on both by the sun's rays (न केवलं मनोहरत्वात् तद्वदनस्य कमलसाम्यम् अपि तु सूर्यरश्मिसंयोगे नितरामौज्ज्वल्याच्चेत्यर्थः । Nārāyaṇa). The idea is that Pārvatī's face far from being distressed by the terrible heat, looked even more charming. The face being ससार thus triumphed over the sun. The poet however says that this triumph was not quite complete. The rest of the face did not show the least sign of being affected by the sun, but the corners of the eye—the most delicate part of the face—however began to give way—but this too was done extremely slowly ; they too put up a gallant fight as long as they could—and a little darkish colour was visible in them. The reading अभितप्तम् would mean 'heated all round.' गभस्तिः a ray (गो ज्ञेयवर्गः तं बभस्ति दीपयति ।). श्यामिका—

dark colour, the expression is used in *Mālavikā* II (हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा ।) in the sense of ' impurity ' ' dross. '

Stanza 22—Pārvatī observed a strict fast as long as she practised a particular व्रत. At the end of the व्रत also, she did not take any food, but broke her fast only by drinking water, which again she did not seek, and by drinking (that is, enjoying) the cool rays of the moon. In short, she lived the life of the forest-trees which also depend on water from the clouds, which comes to them unsought, and on the moon's rays for their nourishment. It is not clear whether we are to understand by the expression अयाचितोपस्थितम् अम्बु rain-water in the case of Pārvatī also. Perhaps some other sages may have brought the water to her, She however did not seek it. अयाचितम् एव उपस्थितम्. रसात्मस्य =अमृतमयस्य, the moon's rays are supposed to be constituted of nectar, perhaps owing to their cooling properties, and hence the gods and Pitṛs are said to drink the moon. उडुपति is the moon (उडु a constellation, उ क्रोधं डयते, उना शंभुना डीयते वा), पारणा is the eating at the conclusion of a fast. वृक्षाणां वृत्तिः तस्याः व्यतिरिक्तं साधनं यस्य सः, goes with पारणाविधिः; if the reading is...साधनम्, it would have to be taken as a separate clause. Verses 20–22 refer to Pārvatī's summer-penance, hence it is doubtful whether we are to understand this verse as describing the course followed by Pārvatī, throughout the year or only in summer. The position of the verse apparently suggests that it is the ग्रीष्मपारणाविधि that the poet has in mind. There is no harm, however, if we take it as obtaining in all the seasons.

Stanza 23—Verses 23–25 describe Pārvatī's state in the rainy season. It is well-known that vapours rise up all along from the earth heated by the sun's rays in summer, when the first showers of rain fall down. Pārvatī's body also had been extremely scorched up by the heat of the sun and the other four fires required for the पञ्चाग्निसाधन, and the first showers of rain produced a similar effect on her. The reading द्विविधेन for त्रिविधेन is decidedly better as the poet himself classifies the fires Into two classes—the fires which require enkindling and are on the earth, and the fire in the sky not in want of any fuel. ऊर्ध्वं गच्छतीति ऊर्ध्वगः तम्, उष्मन्–vapour, exhalation. The नभश्चरः वह्निः is of course the sun.

Stanza 24—The poet describes here the state of the first water-drops fallen on Pārvatī's head after the extreme heat of summer. The drops fell on the head and continued their journey downwards. There were however many obstacles in their way, before their journey came to an end. First, there were those bushy eye-lashes which did not allow them to pass on at once. They were detained there for a while. Then they met the lower lip and after that there was a sudden fall—not on any smooth soft surface—but on the hard protuberant breasts, with the result that the poor water-drops were shattered into minute particles. Some of these particles however pushed on on their journey, but had to pass through the three intricate folds on the belly. After passing through the folds with great difficulty, they reached after a long time their destination, the deep navel (and according to Mallinātha, they never got out of the navel as it was so deep; they were as it were imprisoned there)! To such a pass were the water-drops brought. The propriety of प्रथम is thus given by Nārāyaṇa, आतपादिशोषिते शरीरे प्रथमबिन्दूनामेव तथाप्राप्त्युपपत्तेः प्रथमशब्दप्रयोगः। The succeeding water-drops had a comparatively easy journey. Pārvatī, being engaged in penance, could not make use of her hand to wipe off, the water-drops from her body. Incidentally the poet describes the beauty of the eye-lashes, the lower lip, breasts, folds and the navel. ताडितः अधरः यैः ते (एतेन अधरस्य मार्दवं गम्यते), पक्ष्मसु स्थिताः (अनेन पक्ष्मणां निबिडत्वमुक्तम्), पयोधरयोः उत्सेधे (the *v. l.* उत्सङ्गे means the same thing) यः निपातः तेन चूर्णिताः (अनेन कुचकाठिन्यमुक्तम्), वलीषु स्खलिताः (अनेन वलीनां सोपानवत् विषमत्वमुक्तम्), नाभिं प्रपेदिरे (अत्र नाभेः प्राप्यभूमित्वनिर्देशात् तस्याः नितान्तगम्भीरत्वं द्योत्यते तेन च नाभेः सौष्ठवम् Nārāyaṇa). प्रथमाः उदबिन्दवः (उदकस्य बिन्दवः, उदक is changed to उद according to the Sūtra, 'मन्थौदनसक्तुबिन्दुवज्रभारहारवीवधगाहेषु'). This verse is quoted in the *Sāhityadarapṇa* and *Alaṁkārasarvasva* as an instance of पर्याय in the *Sarasvatī* as that of माधुर्य and वर्णमसृण and in *Alaṁkāracūḍāmaṇi* as that of श्लिष्ट.

Stanza 25—In thunder, lightning and in rain, Pārvatī continued her penance, unmindful of her privations. Though the rains fell continuously and high winds blew all over Pārvatī lay on bare stones, free from even the semblance of a shelter. The nights which are the witnesses of all that men do (आदित्यचन्द्रावनलोऽनिलश्च द्यौर्भूमिरापो हृदयं यमश्च। अहश्च रात्रिश्च उभे च सन्ध्ये

धर्मश्च जानाति नरस्य वृत्तम् ॥), kept a close watch on her, looking with their glances—the lightning flashes—apparently with a view to find out if Pārvatī was quailing before the rigours of the storm. Mallinātha remarks that the उत्प्रेक्षा refers only to the विलोकन and not to the साक्ष्य, as the साक्ष्य is known to be a fact from the passage quoted above. The meaning therefore is 'the nights as it were looked at her' and not 'the nights were as it were the witnesses of her penance etc.' शिलायां शेते इति शिलाशया ताम् ('अधिकरणे शेतेः' इति अच् प्रत्ययः), निकेते (निकेत abode) वसति इति निकेतवासिनी सा न भवतीति ताम्. An ascetic must not reside in any sheltered place. Cf. अनिकेतः स्थिरमतिर्भक्तिमान् मे प्रियो नरः । *Gītā* XII. 19. अन्तरे वाताः यासां तासु. महत् तपः महातपः तस्मिन् साक्ष्यम् तत्र. क्षपा night (क्षपयति चेष्टाम्).

Stanza 26—उदके वासः उदवासः (उदक is changed to उद by the sūtra 'पेषंवासवाहनधिषु च') तस्मिन् तत्परा. अत्यन्तं हिमोत्कराः (हिमम् उत्किरन्ति इति) अनिलाः यासु ताः. सहस्य (सहसि बले साधुः । 'तत्र साधुः' इति यत्) is the पौष month, corresponding to January. It is the coldest month of the year. परस्परम् आक्रन्दितुं शीलम् अस्य तस्मिन्. चक्रवाक (चक्रशब्देन उच्यते इति)—see notes on III. 37. Pārvatī passed the coldest nights, staying in water, with snow falling on all sides: She cheerfully bore all privations and forgetting her own misery could sympathise with the Cakravāka pair that would be lamenting each other's separation at night time. In the hottest season Pārvatī practised the पञ्चाग्निसाधन, making the atmosphere still more hot; in the coldest season, she stayed in water making the cold still more unbearable. The poet in describing Pārvatī's penance, refers only to three seasons out of six, the ग्रीष्म, वर्षा and शिशिर, leaving शरद्, हेमन्त and वसन्त. Nārāyaṇa remarks अथ शरदः शीतोष्णसमकालत्वात् हेमन्तस्य शैत्याधिक्याभावाच्च तत्कालकृतस्य विस्मयकरत्वाभावात् तदुपेक्ष्य शिशिरकालकृतं तपःप्रकारमाह । The poet seems to have referred to the three seasons mentioned above as only those three are mentioned by Manu ग्रीष्मे पञ्चतपास्तु स्याद्वर्षास्वभ्रावकाशिकः आर्द्रवासास्तु (*v. l.* अप्सु वासस्तु) हेमन्ते क्रमशो वर्धयंस्तपः । (VI. 23). Also read पुष्पमूलफलैर्वापि केवलैर्वर्तयेत्सदा। कालपक्वैः स्वयंशीर्णैर्वैखानसमते स्थितः ॥... अग्नीनात्मनि वैतानात्समारोप्य यथाविधि । अनग्निरनिकेतः स्यान्मुनिर्मूलफलाशनः ॥ अप्रयत्नः सुखार्थेषु ब्रह्मचारी धराशयः। शरणेष्वममश्चैव वृक्षमूलनिकेतनः ॥ (*Manu* VI. 21, 25-26). On कृपावती, Nārāyaṇa remarks. अत्र चक्रवाकविषयायाः कृपाया प्रतिपादनेन निजायासापरिगणनं द्योत्यते । दयापरत्वं च तपस्विनां प्रसिद्धम् ।

Stanza 27—पद्मवत् सुगन्धिना (शोभनो गन्धो यस्य तत् सुगन्धि, 'गन्धस्येदुत्पूतिसुसुरभिभ्यः' इतीत्). प्रवेपमानेन अधरेण एव पत्रेण शोभितुं शीलमस्य तेन. तुषारस्य वृष्ट्या क्षता पद्मसंपत् यासाम्. सन्धानम् contact, replacing. The reading सन्तानम् would mean 'continuity'. The lotuses in waters had all been blighted away by the excessive snow (Cf. हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता । *Raghu* VIII. 45). If Pārvatī's lotus-like face had not been there (Pārvatī was उदवासतत्परा), one would have been justified in saying that there was a total absence of the water-lotuses. But Pārvatī's face saved the situation. As long as she was there, she did not allow their continuity to break, as at least one lotus viz. her face had withstood the onslaught of snow. A lotus is fragrant and has its leaves waving owing to the breezes. Pārvatī's face also gave out fragrant breaths (Pārvatī was a पद्मिनी who is पद्मगन्धा, a type of beautiful woman the breath of a beautiful woman is often described to be fragrant, cf. निश्वास इव सीताया वाति वायुर्मनोरमः । *Rāmāyaṇa*). The face also had the lower lip quivering under the influence of cold corresponding to the leaf of the lotus. The face thus could be identified with the lotus with all its accompaniments.

Stanza 28—स्वयम् एव विशीर्णैः द्रुमाणां पर्णैः वृत्तिः यत्र तस्य भावः तत्= स्वयंविशीर्णद्रुमपर्णम्, or ...पर्णवर्तनम्. प्रियं वदन्तीति प्रियंवदाः (आत्मनैव कृतस्यात्यन्तदुश्चरस्य तपसः स्तुतिस्तेषां विशेषतः प्रियंवदत्वमिति भावः । Nārāyaṇa). 'प्रियवशे वदः खच्' इति खच्प्रत्ययः । 'अरुर्द्विषदजन्तस्य मुम्' इति मुमागमः । The प्रियंवदत्व lies in the happy epithet chosen. पर्णम् अस्याः नास्तीति अपर्णा. पुराविदः, पूर्ववृत्तान्तवेदिनः those who knew how Pārvatī had carried on her penance, or पुराणज्ञाः writers of Purāṇas. Satī had been named Pārvatī, in view of her descent, by her relatives ; she came to be called Umā as her mother wanted to dissuade her from practising penance (I. 26) and the historians dubbed her Aparṇā, in view of her rigorous penance. The Purāṇas however seem to regard अपर्णा as a sister of Pārvatī (मेना च सुषुवे तिस्रः कन्या योगवतीस्ततः । उमैकपर्णाऽपर्णा च तीव्रव्रतपरायणाः ॥ *Matsya* 3. 8). The epithet प्रियंवदाः does not seem to have any great propriety. Mallinātha's reading प्रियंवदां (to be construed with ताम्) would make matters still worse. The commentary of Mallinātha here, appears to be in a corrupt form; the passage अत्र अपर्णामित्यपपाठः, इतिशब्दाभिहिते द्वितीयानुपपत्तेः । यथाह वामनः—'निपातेनाप्यभिहिते कर्मणि न कर्मविभक्तिः, परिगणनस्य प्रायिकत्वात्' इति । स्वयं प्रियंवदाः परेषामपि प्रियवादभाजनानि भवन्तीति भावः । seems to be a later addition. At any rate the last sentence स्वयं

प्रियंवदा: etc. shows that the reading is प्रियंवदा:, while just above प्रियंवदा is explained as प्रियं वदतीति प्रियंवदा...तां पार्वतीं..., showing that the reading acccpted is प्रियंवदाम्. The reading वदन्त्यपर्णामिति is ungrammatical. When we have इति, there is no necessity of an accusative; either ताम् अपर्णाम् वदन्ति or ताम् अपर्णा इति वदन्ति. Pārvatī's penance exceeded all known bounds of rigour. To live on leaves of trees, fallen of their own accord, was admitted to be the maximum of privation, but Pārvatī gave up even using such leaves. She took absolutely nothing.

Stanza 29—मृणालिका (बालमृणाली । अल्पार्थे कः) तद्वत् पेलवम्. अहश्च निशा च अहर्निशम् a samāhāra द्वन्द्व. The poet concludes the description of Pārvatī's penance by remarking that it exceeded by far the penance practised by any of the professional ascetics with their hardened frames capable of enduring all inclemencies of weather. Pārvatī's body was delicate like a lotus stalk, was not used to the stern life of an ascetic either, and yet she, by her indomitable will, succeeded in surpassing the ascetics. The bodies of beautiful ladies are often described to be as soft as a मृणाली. Cf. परिमृदितमृणालीदुर्बलान्यङ्गकानि । *Uttara* I.

Stanza 30—अथ–When Pārvatī's penance had reached a point which was not attained by any one before, Śiva was exceedingly impressed by the penance, but wished to test her affection for him, once, before accepting her as a wife. He, therefore, disguised as a Brahmacārin, pays a visit to Pārvatī. अजिनाषाढयोः धरः (धरतीति धरः). आजिन (अजति, अज्यते वा) is कृष्णाजिन the skin of a deer. आषाढ–a पलाश staff ('आषाढो व्रतिनां दण्डे मासे मलयपर्वते' स्त्री पूर्णिमायाम् । इति मेदिनी ।). A Brāhmaṇa Brahmacārin is to have a पलाश or बैल्व staff in his hand (ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ । पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः ॥ *Manu* II. 45). The दण्ड in the case of a Brāhmaṇa ought to be high enough to reach the hair (केशान्तिको ब्राह्मणस्य दण्डः कार्यः प्रमाणतः । ललाटसंमितो राज्ञः स्यात्तु नासान्तिको विशः ॥ ऋजवस्ते तु सर्वे स्युरव्रणाः सौम्यदर्शनाः । अनुद्वेगकरा नृणां सत्वचोऽनग्निदूषिताः ॥ *ibid*. II. 46, 47). ब्रह्ममयेन—ब्रह्म वेदः तेन अध्ययनं लक्ष्यते । अध्ययनमयेन वेदाध्ययनप्रकर्षजनितेनेत्यर्थः । (Nārāyaṇa), exceedingly refulgent owing to his study of the Vedas. The reading वर्चसा for तेजसा is also a good one. The meaning is the same. The expression ब्रह्मवर्चस occurs in *Manu* also, ब्रह्मवर्चसकामस्य कार्यं विप्रस्य पञ्चमे । (II. 37). जटिलः =जटावान् (मुण्डो वा जटिलो वा स्यादथवा स्याच्छिखाजटः । *ibid* II. 219). शरीरबद्धः—

बद्धं शरीरं येन सः, the form would be also बद्धशरीरः, वाहिताग्न्यादिषु पाठात् साधुः। The reading शरीरबन्धः is to be explained as शरीरं बध्नातीति शरीरबन्धः। प्रथमाश्रमः that is, the ब्रह्मचर्याश्रम, as it is the first in order of the four stages of life mentioned in the Śāstras. ब्रह्मचारी गृहस्थश्च वानप्रस्थो यतिस्तथा। एते गृहस्थप्रभवाश्चत्वारः पृथगाश्रमाः॥ *Manu* VI. 87. See *Manu* Adhyāya II, for a detailed description of the life of a Brahmacārin. This verse is quoted in the *Sarasvatī* as an instance of नर्मगर्भ and in *Citramīmānsā* with the remark अत्रोपमा-प्रतीतिस्थले यथोत्प्रेक्षायां पर्यवसानम्। An additional verse is read by some before the present verse, सुराः समुद्वीक्ष्य नगेन्द्रकन्यया कृतं तपः शम्भुवशक्रियाक्षमम्। ययाचिरे तं प्रणिपत्य दुःखिताः पतिं चमूनां सुतमाजिहेतुम्॥ 'The distressed gods, seeing that the penance practised by the daughter of the lord of mountains, was capable of attracting Śiva, falling at his feet, begged of him [to produce] a son, the commander of the forces, for leading them in battle.' The intervention of the gods is hinted by the poet in VI. 27, सोऽहं तृष्णातुरैर्वृष्टिं विद्युत्वानिव चातकैः। अरिविप्रकृतैर्देवैः प्रसूतिं प्रति याचितः॥. The introduction of the ascetic, however, without, actually stating who he is at this stage seems to be more poetic,

Stanza 31—अतिथिषु साध्वी आतिथेयी one who treats guests with particular regard. बहुमानः पूर्वं यस्याः तादृश्या, सपर्या worship, the offering of Arghya etc. Pārvatī treated all guests with great courtesy. But this particular ascetic, possessed as he was of an exceptionally refulgent form, was given a specially warm welcome. The poet says there was no wonder at all in this action of Pārvatī, For, noble forms do exact a special treatment even at the hands of those who have come to look upon all objects with a समबुद्धि. साम्य is समत्व. Mallinātha takes साम्येऽपि (सति) as a loc. abs. construction. According to him the idea seems to be that though Pārvatī and the ascetic were on an equal footing, he was given a special treatment owing to his being possessed of a noble form (साधवो न साम्याभिनिवेशिन इति भावः). The Trivandrum edition reads साम्येऽभिनिविष्टचेतसाम्. An अपि however seems to be necessary,

Stanza 32—परिगृह्य is the same thing as प्रतिगृह्य. नाम is used here in the sense of अपरमार्थे. The ascetic who was really Śiva was not fatigued at all. He had however to play the part of an ascetic and so he rested for a while in order to

remove his fatigue. He showed that he was taking rest for a while, though not really fatigued. Śiva had almost made up his mind to accept Pārvatī as his wife. He would have fain liked to look at Umā with affectionate eyes and to deal with her with greater familiarity. But his disguise required that he should act towards her without the display of any special concern and so he behaved himself with great propriety so as to arouse no suspicion. ऋजुना एव, that is, विलासशून्येन अनुज्झितः क्रमः येन सः. The expression is mainly used for the purpose of securing alliteration with प्रचक्रमे. क्रम seems to have been used here in the sense of 'propriety,' 'proper manners.' Nārāyaṇa however says कुशलप्रश्नमारभ्य तपश्चरणकारणप्रश्नपर्यन्तो वक्ष्यमाणो वचनविन्यासक्रमोऽत्र क्रमशब्देन विवक्षितः ।

Stanza 33—अपि used at the beginning of a sentence, introduces a question. It can also be translated 'I hope that.' समिधः कुशाश्च समित्कुशम्—a समाहारद्वन्द्व compound. स्नानम् एव विधिः तस्मिन् क्षमाणि. The ascetic wants to know whether the materials required for the penance could be had in abundance and in the form in which the ascetics require them. The waters would be स्नानविधिक्षम if they are quite pure and clear. Śiva was aware that Pārvatī had been practising a penance beyond all her powers of endurance. Hence he purposely asks her whether she had not been over-exerting herself on any accout. To keep up physically strong ought to be the first consideration with those who want to achieve anything. A sound mind in a sound body, says the proverb. It is a sad fact however that this important principle is often lost sight of. आद्यम् first, important. Nārāyaṇa remarks शीर्यत इति शरीरमुच्यते । तस्माद् रक्षणाभावे सद्य एव शीर्येत न च तदभावे तपश्चरितुं शक्यमिति तपसि तच्छक्त्यनुसरणमपि प्रष्टव्यमेवेत्यभिप्रायः ।

Stanza 34—त्वया आवर्जितेन वारिणा संभृतम्. वीरुध् (विरुणद्धि इति) is a creeper which has शाखापत्रसंचय. अनुबन्धि, having no interruption. संबन्धे सततासक्तावनुबन्धः प्रकीर्तितः इति भोजः । चिरोज्झितः अलक्तकः येन तथाभूतेन सता अपि पाटलेन. दन्तवासस् (दन्तान् वस्ते छादयतीति) the lower lip, lit. which covers the teeth. Siva, in spite of himself, is forced to use language in the latter half of the verse, which would be more appropriate in the mouth of a gallant. The shoots are said to resemble the lower lip which thus becomes the उपमान. The lower lip again is unaided by the decoration of the lac dye, the

use of which had long been given up by Pārvatī, since she began to practise austerities. दन्तवाससा तुलाम् आरोहति, here the word तुला is used with the instrumental (Cf. नभसा निभृतेन्दुना तुलामुदिताकेंण समारुरोह तत् । *Raghu* VIII). Now, the sūtra तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम् forbids the use of तुला with the instrumental; the example quoted कृष्णस्य तुला नास्ति, shows the use of तुला with the genitive. The use of the word with the instrumental is usually defended by understanding two तुला words, one सदृशपदार्थवाची and the other सादृश्यपदार्थवाची, and taking the तृतीयाप्रतिषेध as referring to the सदृशपदार्थवाचकतुलाशब्द only.

Stanza 35—करस्थानां दर्भाणां प्रणयात् अपराधिषु. The reading करस्थदर्भप्रणयापहारिषु (करस्थान् दर्भान् प्रणयेन अपहरन्तीति तेषु) means 'who carry off through love, the Darbhas in your hand.' प्रणय, desire or greed; affection. Pārvatī would have been perfectly justified if she had become angry with the deer who would take off the darbha grass collected with great care by her for religious rites. But great ascetics or men do not get angry with persons who have offended them (अयमेव हि महामुनीनां स्वभावः यत् सापराधेऽपि जने दयावत्त्वमिति भावः । Nārāyaṇa). The latter half of the verse implies that Pārvatī's eyes are superior to the eyes of the deer who only make themselves ridiculous by clumsily endeavouring to show that their eyes resemble those of Pārvatī. As in the last verse, this is a sentiment worthy of being put in the mouth of a true gallant. उत्पलस्य आक्षेपः (आक्षेपशब्दोऽत्र द्रव्यपरः । आक्षिप्यमाणम् उत्पलम् उत्पलाक्षेपः । Nārāyaṇa) तद्वत् चलैः. Mallinātha's reading य उत्पलाक्षि प्रचलैर्विलोचनैः, does not appear to be a good one, as there is no propriety in calling Pārvatī उत्पलाक्षी, when her eyes are to be described as being superior to those of the deer, and again, in the latter half of the last verse also, we have no vocative expression. There is obviously a similarity of constructions in the case of the last verse and the present one.

Stanza 36—व्यभिचरितुं शीलमस्य व्यभिचारि न व्यभिचारि अव्यभिचारि allowing no exception, always true. उदारं दर्शनं यस्याः सा. तथाहि for, to explain the same. Pārvatī's life is so spotless that not even the breath of a scandal dare reach it. It has become a model to be looked to even for the professional ascetics who lead the purest life. The idea that beauty or noble form and

good conduct go together is a very common one with poets. Cf. [न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति ।] *Śāk* IV ; न ह्याकृतिः सुसदृशं विजहाति वृत्तम् । *Mṛccha* IX ; भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य । *Uttara* IV; आकृतिमनुगृह्णन्ति गुणाः । *Viddha* ; न तुलाविषये तवाकृतिर्न वचोवर्त्मनि ते सुशीलता । त्वदुदाहरणाकृतौ गुणा इति सामुद्रिकसारमुद्रणा ॥ *Naiṣadha* II ; यत्राकृतिस्तत्र गुणा वसन्ति ; 'I will believe thou hast a mind that suits With this thy fair and outward character.' Shakespeare, *Twelfth Night*. I, Sc. 2. This verse is quoted in the *Kāvyānuśāsana* as an instance of अर्थान्तरन्यास.

Stanza 37—विकीर्णैः सप्तर्षीणां (सप्त च ऋषयः तेषाम्) बलिभिः प्रहसन्ति तैः. The reading प्रभासिभिः would mean 'resplendent'. न आविलैः (turbid) अनाविलैः. अनाविल pure, virtuous. For सप्तर्षि s see notes on I. 16. They are described in VI. 5–11 also. VI. 5 refers to their taking a bath in the heavenly Ganges, आप्लुतास्तीरमन्दार-कुसुमोत्किरवीचिषु । व्योमगङ्गाप्रवाहेषु दिङ्नागमदगन्धिषु ॥. The waters of the Ganges, holy because of their falling down from heaven, were rendered more holy on account of their being used by the holy seven sages. The possession of these waters made Himālaya very sacred. But the sanctity of Himālaya was increased a hundred-fold by the virtuous and pure course of conduct of Pārvatī. The birth of such a daughter as Pārvatī sanctified Himālaya and his whole family. The waters of the Ganges may sometimes grow turbid, but Pārvatī's acts were always अनाविल. बलि–oblations, such as flowers etc. बलिशब्देनात्र तदुपयुक्तानि कुसुमादीनि लक्ष्यन्ते । (Nārāyaṇa).

Stanza 38—त्रयाणां (धर्मकामार्थानाम्) वर्गः त्रिवर्गः तत्र सारः (the best part, essence). मनसः निर्विषयौ अर्थकामौ (अर्थश्च कामश्च) यस्याः त्वया. So far, it had been known only by hearsay that Dharma was the best of the three अर्थ s. But now the fact that Pārvatī whose conduct was a model to be followed, had selected only Dharma, raised it greatly in the estimation of all. भाविनि–प्रशस्ताभिप्राये. Aruṇagiri reads भामिनि and explains it as दैवसंपन्ने (भाम दैवानुकूल्यं च सौभाग्यं चापि कथ्यते । इति पुराणकविः । Nārāyaṇa). Dakṣiṇāvarta explains भामिनि as कोपने which is the usual meaning of the expression and takes the expression to be a taunting one (तपसा यं कंचित् कामयमानेव लक्ष्यसे ततः कामाद् धर्मबलप्रशंसया मा स्म कुप्येत्युपालम्भगर्भं संबोधनम् ।). Aruṇagiri finds fault with this explanation on the ground that if it is accepted, the expression मनोनिर्विषयार्थकामया would also be an उपालम्भ

(तदभिप्रायत्वे मनोनिर्विषयार्थकामत्वं त्वपरमार्थं स्यादिति वाक्यमेवेदमुपालम्भपर्यवसायि स्यात्। तथाशङ्कनीयत्वं न विस्रम्भणीयत्वम् ततश्चोत्तरवाक्येषु च प्रत्ययो न भवेत्।). As a matter of fact, Śiva knows that Pārvatī's mind was directed towards securing a husband and so to a certain extent Śiva's address is अपरमार्थ. Nārāyaṇa remarks अस्मात् त्वया यौवनोचितान् कामान् पितृगृहगतान्यतिसुलभानि धनान्यप्यनादृत्य धर्म एव साभिप्रायं सेव्यते तस्मात् धर्मार्थकामानां मध्ये धर्मस्यैव प्राधान्यमिति मे निश्चयो जात इति भावः।

Stanza 39—प्रयुक्तः सत्कारविशेषः यस्मिन् तम्. Aruṇagiri reads सा प्रतिपत्तुम्. सा you who have treated me so kindly. संनतं गात्रं यस्याः सा. संनत stooping, charming ('नतं चारु संनतम्' इति भोजः।). संनतम coming together, friendship. सप्तभिः पदैः अवाप्यते इति साप्तपदीनम्, (पद might mean 'a word' or 'a step;' formed when seven words are exchanged or seven steps are gone over together). Good people become friends soon enough. They do not practise unnecessary reserve. This is said because the ascetic now wants to ask Pārvatī certain questions about her private matters. The special hospitality accorded to him also emboldens him to ask such questions. For साप्तपदीन सख्य, cf. प्राहुः साप्तपदीं मैत्रीं जनाः शास्त्रविचक्षणाः।, सतां सप्तपदीं मैत्री सत्सतां त्रिपदा स्मृता। सत्सतामपि ये सन्तस्तेषां मैत्री पदे-पदे ॥ The genesis of the सप्तपदी rite in the marriage ceremony where the bride and the bridegroom walk seven steps together, is to be traced to this idea. They are supposed to be intimate friends after they have gone over the seven steps. Cf. for the idea in the verse, संबन्धमाभाषणपूर्वमाहुर्वृत्तः स नौ संगतयोर्वनान्ते। तद्भूतनाथानुग नार्हसि त्वं संबन्धिनो मे प्रणयं विहन्तुम् ॥ *Raghu* II. 58.

Stanza 40—अतः because, as explained in the last verse, Pārvatī and the ascetic have become intimate friends. The ascetic wants to ask a little (किंचित्) and not too much. He is emboldened to do so owing to the natural curiosity and talkative nature of a Brāhmaṇa (सिद्धं ह्येतद्वाचि वीर्यं द्विजानाम् *Uttara* V) and because he knows that Pārvatī is of a forbearing temperament, and lastly he assures her that he does not want to wrest the required information from her. If she does not wish to divulge it, she is at perfect liberty to do so. बह्वी क्षमा यस्याः ताम्. Mallinātha explains the expression also as बहूक्तिसहाम्. द्विजातिभाव=ब्राह्मणत्व. The first three castes (ब्राह्मण, क्षत्रिय and वैश्य) are called twice-born, because they alone are entitled to the thread ceremony and

other saṁskāras which constitute their second birth (Cf. जन्मना जायते शूद्रः संस्कारात् द्विज उच्यते ।). A Brāhmaṇa is specially bold and out-spoken as he has nothing to lose by the wrath of others, being required to lead the simplest kind of life. प्रष्टुं मनः यस्य सः ('तुम्काममनसोरपि' इति मकारलोपः ।). अयं जनः refers to the speaker, and means 'I'. The Trivandrum edition reads प्रतिबोधयिष्यसि (you would enlighten me on it) for प्रतिवक्तुमर्हसि. This vere is quoted in the *Vyaktiviveka* with the remark अवाप्याहं प्रष्टुमना इति वक्तव्येऽस्मदर्थस्य कर्तृत्वमन्यत्रारोप्यैवमुक्तम्.

Stanza 41—The ascetic wants to know why Pārvatī should be pracisting such a penance. People are usually found to take to austerities, for acquiring a birth in noble families (Viśvāmitra, for instance, wanted to be a Brāhmaṇa), or, for acquiring a beautiful or youthful body (witness Cyavana wishing to give up his old rugged body and to become a handsome young man), or, for securing affluence of every kind. But none of these considerations could have actuated Pārvatī, for, she had already the various things which others hanker after. She has her descent *direct* in the family of Brahmadeva himself (Himālaya was created by Brahmadeva and not by any other प्रजापति. यज्ञार्थं हि मया सृष्टो हिमावानचलेश्वरः । *Brahmapurāṇa*); she has the most beautiful body in the world, all the loveliness in the three worlds constituting it as it were; her father, being the king of mountains and possessed of all excellent objects, affluence of every kind is in the hollow of her hands; and lastly she has what women would like most viz. blooming youth. Aruṇagiri reads...सौन्दर्यमिवार्जितम् for सौन्दर्यमिवोदितम्. अर्जित secured, collected; उदित risen up, hence brought together.

Stanza 42—People also practise penance to avenge some insult given to them or to get rid of some unbearable calamity. Pārvatī may have some such reason to practise penance. This supposition also would not hold good in her case as explained in the next verse. प्रतिपत्ति is used here in the sense of प्रवृत्ति. नाम is used संभावनायाम्, possibly. मनस्विनी a woman possessed of a high sense of honour, not brooking any insult. Mallinātha and Dakṣiṇāvarta explain अनिष्टात् as भर्त्रादिकृतात्. As Aruṇagiri remarks, this explanation is to be rejected as the ascetic knows Pārvatī to be a maiden as is clear from अथोपयन्तारमलं समाधिना in verse 45

below. अनिष्ट is therefore to be taken in a general sense. विचारस्य मार्गः तेन प्रहितेन. Aruṇagiri reads तलोदरि (which is the same thing as कृशोदरि) and remarks दक्षिणावर्तस्तु एतदपि सौन्दर्यवाचि भर्त्रपराधनिवारणपरमित्यर्थ इति व्याचष्ट। वयं तु स्तुतिमात्रपरामिति।

Stanza 43—The ascetic gives three reasons why any kind of अनिष्ट is unthinkable in the case of Pārvatī. First, the very noble and beautiful form of Pārvatī is absolutely incompatible with any suffering (it is a common idea with Sanskrit poets that noble forms can not suffer misery, and if they do, it is but short-lived ; cf. अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशमिप्याकृतिमनभिभवनीयामात्मसात्कुर्वन्ति *Kādam*; [तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवन्ति] *Vikram* IV) ; secondly, any humiliation under the parental roof is impossible, for Pārvatī was the idol of her parents and relatives; thirdly, no stranger would have dared to illtreat her, for, was she not the daughter of the all powerful Himālaya whose very name would strike terror in the heart of any evil-doer? Who would dare even *to think* of offering an insult to her? One might as well think of taking away the jewel from the hood of a mighty serpent who guards it with special care (Himālaya is compared to a पन्नग and Pārvatī to the रत्न). The serpent would punish even the least action, the mere stretching of the hand to, what to say of the actual taking of, the jewel, on the part of the robber. Himālaya similarly would have crushed any one who would even think of insulting Pārvatī अत्र देव्या महाभाग्ययोगित्वं बन्धुजनमध्यवर्तित्वं पितृगौरवात् परानभिभवनीयत्वं चेति त्रयो हेतवोऽनिष्टप्राप्त्यभावे प्रतिपादिताः (Nārāyaṇa). अलभ्यः (लब्धुं न शक्यते इति) शोकेन अभिभवः यस्याः सा. Dakṣiṇāvarta explains the compound as अलभ्यौ शोकाभिभवौ यस्याः सा and takes शोक as referring to पितृगृहे विमानना and अभिभव to पराभिमर्श, so that according to him only two reasons are stated forth in the verse. This explanation is obviously rather clumsy. शोभनाः भ्रूः यस्याः तस्याः संबुद्धिः सुभ्रु. The vocative singular of सुभ्रू would usually be सुभ्रूः (Dakṣiṇāvarta suggests the reading सुभ्रूः कुतस्तातगृहे विमानना, with this form). Vāmana's sūtra ऊकारान्तादप्यूङ् प्रवृत्तेः and the vārtika अप्राणिजातेश्चारज्ज्वादीनाम्, might be hauled up in defence of the form सुभ्रु, the word सुभ्रूः being treated like अलाबूः and कर्कन्धूः. On सुभ्रु Nārāyaṇa remarks अनया संबुद्ध्या देव्याः सर्वजनेषु कारुण्यार्द्रहृदयत्वं व्यज्यते। हृदयगतं ह्यक्षिभ्रूवादावभिव्यक्तं भवति। ... कारुण्यार्द्रहृदयत्वेन

च देवीं प्रति जनानामनुरागातिशयः भवति। ... तस्माद् देवीस्वरूपनिरूपणावस्थायामेव विमानननाहेतोरभाव इति भावः। This seems to be rather hypercritical. The reading पन्नगरत्नसूतये is better than सूचये. सूतये=चालनाय. सूचि a sharp point, रत्नसूचि the sharp point of a jewel.

Stanza 44—वार्धके शोभितुं शीलमस्येति तथा. प्रदोष the beginning of the night. विनिकीर्णाः तारकाः यया सा. Everything is proper in its own time. Bark-garments are a fit appendage to old age. One should take to the forest-life after having enjoyed the pleasures of youth. Pārvatī ought to be wearing beautiful ornaments and enjoying the pleasures of youth in her present age, but instead she had taken to the use of bark-garments and the life of an ascetic. This is most unfair. Every one would raise a howl, if the night instead of runing its proper course, providing enjoyment and charm with the moon and the stars shining brightly, were to come to a sudden end giving place to dawn. Pārvatī corresponds to the night, यौवन to प्रदोष, वल्कल to अरुण and the ornaments to the तारकाs. Mallinātha's reading स्फुटचन्द्रतारका does not correspond properly to आभरणानि अपास्य. विभावरी (विभाति नक्षत्रादिभिः) the night, अरुण (अरुणः वर्णः अस्यास्तीति) the dawn. Aruṇa is the elder brother of Garuḍa and the charioteer of the sun. This verse is quoted in the *Alaṁkārasarvasva* as an instance of परिवृत्ति.

Stanza 45—People practise penance in order that they might gain an entrance into the happy land of the gods. This could not be the reason for Pārvatī's penance, for she has already secured the Devabhūmi. The gods themselves have made the Himālayan regions their abode. After beating about the bush so long, the ascetic after eliminating all possible causes, comes to the point. Perhaps Pārvatī might be seeking a good husband for her. In that case, the procedure adopted by her is topsy-turvy. Such a beautiful maiden need not take the trouble of seeking a husband at all. The suitor ought to move heaven and earth to secure her and not *vice versa*. Who has ever heard of a jewel running about and making inquiries as to whether any one would accept it? (न हि वरार्थं त्वया तपसि वर्तितव्यम् किंतु तेनैव त्वमर्थमिति भावः। Mallinātha). If रत्न is taken to mean only 'a jewel' the figure of speech would be अप्रस्तुतप्रशंसा; if रत्न means 'the best of the species', this would be a case of

अर्थान्तरन्यास. अथ used प्रश्ने 'मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ' इति सिंहः। It may be translated by 'if' also. The Trivandrum edition reads अन्विच्छति which is the same as अन्विष्यति. This verse is quoted in the *Vyaktiviveka* with the remark आर्थः साध्यसाधनभावः and in the *Alaṁkārasūtra* as an instance of माधुर्य.

Stanza 46—At the words अथोपयन्तार... in verse 45, Pārvatī naturally heaved a hot sigh, because the ascetic had hit upon her secret. The ascetic says that the knowledge that Pārvatī was seeking a husband did not much clear up matters. The matter remained as inexplicable as before. He could not imagine any one so august as to require such a penance on the part of Pārvatī to secure him, and if there be such one, he could not imagine how he could refuse her prayer. In fact, he would imagine any one jumping with joy at being sought after by Pārvatī. He would be coming in hot haste to claim her. Cf. for the idea in the latter half of the verse, लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत्॥ *Śāk* III. This verse is quoted in the *Kāvyānuśāsana* in connection with आकार.

Stanza 47—The ascetic remarks that the youth sought after by Pārvatī—whosoever he might be—deserves to be condemned as a remarkably hard-hearted person, as he shows by his action that he does not feel any pity for Pārvatī's condition. Her beautiful tresses have long been wanting any decoration; they are transformed into matted hair and are allowed to hang loosely on the cheeks—that they appear still beautiful even in this condition is a different matter. If the youth in question had any sense of pity, he would have hastened to remedy this state of things by presenting himself before Pārvatī, and braiding her hair with his own hands. कर्णयोः उत्पलं तेन शून्यताम्. श्लथः बन्धः आसाम् अस्तीति ताः. कलमाग्रं (शालिशूकं) तद्वत् पिङ्गलाः. स्थिर lit. firm, hence hard-hearted; the expression seems to have been used also to suggest that the youth in question is Śiva (as स्थिर or स्थाणु is also an epithet of Śiva). कोऽपि might be taken in the sense af किमपि. कोऽपि स्थिरः remarkably hard-hearted.

Stanza 48—दिवाकरेण आप्लुष्टानि विभूषणास्पदानि यस्याः ताम्. The विभूषणास्पद्s are the head, ear, hands, feet etc. on which orna-

ments are worn by ladies. These parts of the body, being usually covered with ornaments had been to a certain extent protected before, against exposure to sun's heat etc., and were particularly tender. The whole of the body had no doubt suffered, but these parts had suffered most. They had been almost burnt up by the sun. The expression is to be taken with शशाङ्कलेखां also. दिवाकरेण आप्लुष्टं विभूषणास्पदम् (आस्पद in the sense of कृत्यम्) यस्याः ताम्; the function of the moon viz. adorning the whole world is rendered null and void by the sun. Pārvatī was also emaciated and pale like the moon's digit at day. Any one with a heart would feel sorry for such a plight of the moon and Pārvatī. The following verse from the *Nītiśataka* of Bhartṛhari gives दिवसधूसरः शशी as one of the शल्यs of the mind, शशी दिवसधूसरो गलितयौवना कामिनी सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः। प्रभुर्धनपरायणः सततदुर्गतः सज्जनो नृपाङ्गणगतः खलो मनसि सप्त शल्यानि मे ॥ The Trivandrum edition reads कस्य मनो न दीर्यते 'whose mind is not torn asunder?'

Stanza 49—चतुरं यथा तथा अवलोकितुं शीलमस्य. अरालानि (अराल crooked, अरमालाति अरं लाति वा) पक्ष्माणि यस्य. Both the expressions refer to the beauty of the eyes. The ascetic means to say that the only reason why Pārvatī's lover is still holding off, seems to be that he holds an exaggerated opinion of his own beauty. He is labouring under the delusion that he is the most beautiful person in the world and hence does not like to present himself so soon before Pārvatī who however possesses the most charming eyes. The Trivandrum edition reads करोति लक्ष्यं रविमस्य चक्षुषः which would mean 'who makes the sun as the mark for her eyes' referring to the state when Pārvatī, in course of her penance, would be looking at the sun. He does not feel pity for her and suffers her to practise penance and does not want to show his face to her.

Stanza 50—The ascetic winds up his address by expressing his active sympathy for the distress of Pārvatī by an offer of the half of his penance, as the penance practised by her so far did not appear sufficient for her purpose and to continue to suffer any more would be nothing but atrocious. पूर्वाश्रमे संचितम्—पूर्वाश्रम is the same as प्रथमाश्रम (verse 30 above), Brahmacarya. From that verse, we are apparently led to believe

that the ascetic in question was a Brahmacārin and quite young. In verse 83 below, he is called a Baṭu. That being the case, पूर्वाश्रमसंचितं is rather an awkward expression, as the Brahmacārin could not have any tapas to his credit in any other Āśrama. The expression would have been quite appropriate in the mouth of an old sage who has given up active penance. The poet apparently has recourse to it, because he wants to suggest another meaning. पूर्वं (जगत्सर्गादौ) अश्रमेण (अनायासेन मायामात्रेणेत्यर्थः ।) संचितं (संपादितम्). By taking तपः to mean शरीरं (तपःशब्देन तपःसाधनभूतं शरीरं लक्ष्यते । साध्यसाधनभावश्च संबन्धः । Nārāyaṇa), तदर्धभागेन would mean 'by the offer of the half of the body.' Śiva in disguise thus makes a covert offer of the half of his body to Pārvatī. Aruṇagiri thus analyses the address of Śiva to Pārvatī, अत्र प्रकरणे त्रिभिः श्लोकैस्तपस उचितः कुशलप्रश्नः, ततस्त्रिभिरनुप्रवेशार्थो तपसः प्रशंसा तत एकेनानुप्रवेशः, तत एकेन स्वजिज्ञासाकथनं ततस्त्रिभिः जिज्ञासासमर्थनं, तत एकेन स्वजिज्ञासितकथनं तत एकेन वास्तवोद्घाटनं तत एकेन तत्स्थिरीकरणं ततः प्रसङ्गात्त्रिभिर्वरोपालम्भः, तत एकेन कार्योपसंहारपुरःसरः प्रश्न इत्यनुज्झितक्रमत्वमनुसंधेयम् ।

Stanza 51—प्रविश्य used here in the sense of 'having divined her thoughts'. पूर्वोक्तेन वचनविन्यासक्रमेणान्तः प्रविश्येत्यर्थः । ' यस्य यस्य हि यो भावस्तेन तेन च तं नरम् । अनुप्रविश्य मेधावी क्षिप्रमात्मवशं नयेत् ॥ इति न्यायेन कपटवटुना वशीकृततत्वसनेन दर्शितम् । (Nārāyaṇa). Pārvatī could not speak out her mind owing to shyness. The speech of the Brāhmaṇa, however, did require some answer, so, she turning her eyes which were so long directed towards the ascetic, towards her companion, made a sign to her to speak on her behalf. परिपार्श्वे वर्तितुं शीलं यस्याः ताम्, विवर्तिते अनञ्जने (अञ्जनरहिते) नेत्रे यस्मिन् कर्मणि यथा तथा. The eyes had no collyrium applied to them as she was engaged in penance. Nārāyaṇa adds that the eyes were without the collyrium even before the penance owing to विरहपीडा and that the expression suggests to the companion that she should narrate Pārvatī's trouble in detail (अनञ्जनशब्देनात्र पीडाधिक्यप्रतिपादनद्वारेण सर्वा अपि मत्पीडा वक्तव्या इत्यर्थो ध्वन्यते ।). अथो has the same meaning as अथ. It is more or less an archaic expression, occurring more frequently in older literature.

Stanza 52—वर्णिन् (वर्णः स्तुतिरस्यास्ति) a Brahmacārin. 'वर्णाद्ब्रह्मचारिणि' इतीनिः । The Trivandrum edition reads वाञ्छितं for वर्णिनम्.

The epithet साधो is apparently suggested by the word साधु in वरं तमिच्छामि च साधु वेदितम् in verse 50 above, with which the ascetic concludes his address. Nārāyaṇa remarks न हि साधुषु किंचिदप्यकथनीयमस्तीति भावः। नापि साधुर्वंचनीय इति च द्योत्यते। उष्णवारणम् an umbrella to ward off heat. To make use of a lotus which should be worn as an ornament on the head or the ear, to ward off the sun's heat is quite unnatural. Pārvatī's delicate and tender body also deserved a better fate than that of being made to suffer the rigours of a penance. Pārvatī's friend means to say that she would explain in detail how Pārvatī was forced to have recourse to penance to gain her object. यदर्थम् for whose sake.

Stanza 53—चतुर्णां दिशाम् ईशान्. इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥. Here only Indra, Yama, Varuṇa and Kubera, the lords of the four main quarters, East, South, West and North, respectively, are referred to. अधिगता श्रीः यैः तान् or अधिका श्रीः येषां तान्. मानिनी (or भामिनी *v. l.* accepted by Aruṇagiri) explains why Pārvatī ignored the दिक्पाल्s. They were so easy to secure. Śiva by destroying Madana had showed to the world that he was proof against feminine charms. He was also a great warrior, with his terrible Pināka bow. These characteristics of Śiva made a profound appeal to Pārvatī who at once thought, proud as she was, that if there was a fit husband for her, it was Śiva himself. It is well-known that one does not think much of an object which one can get easily. As Śiva was अरूपहार्य, recourse to penance had to be taken. It was a case as it were of two proud persons, wishing to score over each other, both equally determined not to give way. This verse is quoted in the *Sarasvatī* with the remark रतिविशेषेषु नैसर्गिकी.

Stanza 54—असह्येन हुंकारेण निवर्तितः. The रुद्रs are हुंकारशस्त्रs. See notes on II. 26. अप्राप्तम् मुखं (tip of the arrow) यस्य सः. विशीर्णा मूर्तिः यस्य, पुष्पमेव धनुः यस्य. शिली शल्यं मुखे यस्य सः शिलीमुखः an arrow. व्यायतः पातः यथा भवति तथा so as to strike her a long time. अक्षिणोत् wounded. The arrow gave a nasty blow to her and pierced her heart through. Kāma wanted to shoot his arrow at Śiva who however unceremoniously warded it off by his Humkāra and burnt to ashes its author. The arrow, however, though it failed to reach its target, viz. Śiva, found its mark in Pārvatī who was near

by and who was too weak to resist its onslaught. And from that time Pārvatī fell desperately in love with Śiva. पुरारिः (पुराणाम् अरिः) or त्रिपुरारिः is an epithet of Śiva. For a detailed account of the three cities and their destruction by Śiva, see *Karṇaparvan* (Adhyāyas 24–27), also *Bhāgavata* 7. 10, *Matsya* 130–137. The story is briefly as follows :—The three sons of Tāraka, Tārākṣa, Kamalākṣa and Vidyunmālin, performed rigorous austerities and obtained as a boon from Brahmadeva permission to build three cities which could be destroyed only by a single arrow. Maya built three cities, a golden one in the heaven, a silver one in the Antarikṣa, and an iron one on the earth. The three brothers oppressed the world and defeated the gods who applied to Śiva for relief. The gods gave Śiva, each one half of his strength, and Viśvakarman constructed a special chariot for him and Brahmadeva became the charioteer. The three cities which were always revolving stood stationary at the sight of Śiva who with one arrow in which was focussed the strength of the three worlds, destroyed the three cities and the three Asuras in the bargain. The reference to the three cities is an anachronism as this exploit of Śiva seems to have occurred *after the destruction of Tāraka* (तत्रासीत्प्रथमो राजन्संग्रामस्तारकामयः । निर्जिताश्च ततो दैत्या दैवतैरिति नः श्रुतिः ॥ भग्नदर्पा निरुत्साहाः पातालं विविशुस्तदा । निर्जितेषु च दैत्येषु तारकस्य सुतास्त्रयः । ताराक्षः कमलाक्षश्च विद्युन्माली च पार्थिव । तप उग्रं समास्थाय नियमे परमे स्थिताः ॥ etc *Karṇaparvan* 24, 5-7). The poet's love for a jingling sound of words (पुरा पुरारिमप्राप्त...) seems to have been the reason of his nodding in this case. A manuscript reads स्मरारिम् for पुरारिम्, which would get rid of the anachronism in question.

Stanza 55—Verses 55-59 describe Pārvatī's love-sick condition before she thought of practising penance to secure her object. दृङ्मनःसङ्गसंकल्पो जागरो कृशता रतिः । ह्रीत्यागोन्मादमूर्छान्ता इत्यनङ्गदशा दश ॥ Of these, अरति, जागर, उन्माद and मूर्छा are mainly referred to. In the present verse, the poet speaks of the मदनव्याधि. उन्मदना —उद्भूतमदना (Nārāyaṇa remarks that मदन should be taken to mean मदनवेदना here, apparently because मदन was now dead and gone). ललाटिकाचन्दनं तेन धूसराणि अलकानि यस्याः सा. ललाटिका is literally ललाटस्थः अलंकारः ('कर्णललाटात् कनलंकारे' इति कन् । 'प्रत्ययस्यादि' त्यादिना अकारस्येकारादेशः) ; here it means 'the mark on the fore-head'.

To allay the love-heat, sandal paste had been applied profusely to the fore head, which rendered the dishevelled hair whitish owing to its contact with them. Dakṣiṇāvarta remarks that the expression ललाटिका indicates maiden-hood as, for married girls the तिलक is spoken of (विवाहदीक्षातिलकं चकार । VII. 24) and not the ललाटिका. As Aruṇagiri remarks, this explanation is faulty (ऊढाया अपि विरहतापप्रशमाय चन्दनेन ललाटिकैवालंकारः, न तु तिलकः, तस्य ललाटव्यापित्वाभावात् ।). As a matter of fact, ललाटिका should mean here only 'the mark on the fore-head' and not any regular ornament. जातु—कदाचिदपि, at all. बाला is significant. She had no experience of such a condition before, hence the agony was quite unbearable to her. तुषाराणां संघाताः ताश्च शिलाश्च तासां तलेषु. The plural (तलेषु) is significant. When one snow-slab lost its cooling property owing to its getting hot on account of the heat in the body, Pārvatī tried another; that too became hot in no time and so it was exchanged for a third and so on. Thus, though she tried a large number of snow-slabs, she could not feel at ease owing to the extremely unbearable character of the love-malady.

Stanza 56—उपात्तः वर्णः यस्मिन्, वर्ण is used here in the sense of गीतिक्रम (शुक्लादौ ब्राह्मणादौ च शोभायामक्षरे व्रते । गीतिक्रमे स्तुतौ वेष वर्णशब्द उदीरितः । इति हलायुधः). बाष्पेण सहिते कण्ठे स्खलितैः. Cf. कण्ठःस्तम्भितबाष्पवृत्ति-कलुषः। *Śāk* IV. Pārvatī, under the pretext of learning music, used to go to the woods, along with the Kinnara maidens who are famous for their sweet voice and knowledge of music. There they all used to sing the heroic deeds of Śiva. The song used to make such a powerful impression upon Pārvatī, that she often wept and could but utter faltering words, her throat being choked with tears. The Kinnara maidens too, sympathising with Pārvatī in her distress wept along with her. Pārvatī's distress was due to the thought that she was quite unfortunate in not being able to secure such a well-known hero as Śiva for her husband. Mallinātha remarks that the expression सबाष्प... is to be taken to refer also to occasional fainting on the part of Pārvatī, so as to account for the weeping of her companions (अत्र वर्णस्खलनलक्षणकार्योक्त्या पुनस्तत्कारणीभूतमूर्च्छावस्थाप्रादुर्भावो व्यज्यतेऽन्यथा सखीरोदनानुपपत्तेरिति ।). This however is not quite necessary. This verse refers to the प्रलापावस्था, प्रलाप being understood in the sense of गुणकीर्तन.

Stanza 57—तृतीयः भागः त्रिभागः शेषः (शिष्यते इति) यासु. The night is called त्रियामा (त्रयो यामाः यस्याः सा, आद्यन्तयोरर्धयामयोश्चेष्टाकालत्वेन दिनप्रायत्वात्), the period between 7–30 P. M. to 4–30 A. M. (the first half of the first Prahara, (6 P. M.—7–30 P. M.) and the latter half of the last Prahara (4–30 A. M.—6 A. M.) being regarded almost as day-time). A त्रिभागशेषनिशा thus begins at 1–30 A. M. Pārvatī could not get any sleep till that time but kept on tossing about on her bed, writhing with agony. Afterwards when through sheer exhaustion she closed her eyes for a while, she dreamt that Śiva was by her side, and that he was going to leave her. She became awake all at once and uttered words like 'O Śiva, where are you running away?.' Her friends of course could not find any one present there to whom these words were addressed. They also saw her trying to embrace somebody who was not existing, wishing to prevent him from running away, by keeping him tightly held up by her bāhubandhana. Thus what little sleep she could have got, was frustrated by such episodes. The expression नीलकण्ठ is significant. Pārvatī had experienced the कण्ठग्राह by Śiva and hence that epithet was uppermost in her mind. The alternative explanation of त्रिभागशेषासु given by Mallinātha, त्रिभ्यो भागेभ्य शेषासु is not good as it does not mention definitely what the शेष is. इति=इति उक्त्वा. अलक्ष्या (लक्ष्यरहिता, लक्ष्य target, the person addressed) वाक् यस्याः सा. असत्ये कण्ठे अर्पितं बाहुबन्धनं यया सा. On this Nārāyaṇa remarks शुक्तिकारजतादिषु मिथ्याज्ञानेषु सदसद्विलक्षणं रजतादिकं विषयः, इत्यद्वैतवादिनां मतं तदनुसारेणेयमुक्तिः। अन्यथा पुनरलक्षवागितिवदकण्ठार्पितबाहुबन्धनेत्येव प्रयोगः स्यात्। This verse refers to जागर and उन्माद according to Mallinātha. The *Sāhityadarpaṇa* quotes this verse in connection with प्रलाप.

Stanza 58—Mallinātha reads यदा for सदा. सदा existing for all time (अनेन कालतः परिच्छिन्नत्वं निरस्तम्। सर्वगतः अनेन देशतः परिच्छिन्नत्वं निरस्तम्। Nārāyaṇa). सदा is more emphatic. बुधैः shows that their words have to be relied upon. भावे तिष्ठतीति तम्—भाव affection or अभिलाष. स्वहस्तेन उल्लिखितः. चन्द्रः शेखरः (शिरोऽलंकारः) यस्य. Pārvatī drew with her own hand a picture of Śiva and forgetting that it was a picture, used to upbraid Śiva for not granting her request, though he knew very well how much she loved him, as he was all-pervading and existing for all time. This action of hers showed that she was quite a मुग्धा. रहसि in private.

Pārvatī did this when she *thought* that she was all alone. As a matter of fact, her actions were closely watched by her friends who had remained unobserved themselves (as Aruṇagiri remarks अस्मास्वदृश्यमानासु पश्यन्तीष्वित्यर्थः ।). Mallinātha however remarks सखीमात्रसमक्षामित्यर्थः । ...यद्यपि रहसीत्युक्तं तथापि सखीसमक्षकरणाल्लज्जात्यागो व्यज्यत एव । Mallinātha seems to have been driven to this interpretation in his anxiety to explain how the friends came to know of what Pārvatī did in private. Aruṇgiri's explanation appears to us to be better. This verse also refers to the उन्मादावस्था.

Stanza 59—विचिन्वती—अन्वेषणं कुर्वती, Pārvatī as a last resort took to penance, not finding any other means, even after a deliberate search for them. गुरोः अनुज्ञयेति विमृश्यकारित्वं द्योत्यते । (Aruṇagiri). The Trivandrum edition reads यदा हि for यदा च.

Stanza 60—कृतं जन्म येषां तेषु. शशिमौलिः संश्रयः यस्य. प्ररोहं प्रति अभिमुखः । Pārvatī has been practising penance for a very long time. The trees which were planted by her with her own hands have now grown up sufficiently to put forth fruit. But Pārvatī's desire seems to be a long long way off from being fulfilled. It is still in the state of a बीज; even the shoots have not come up, then the flowers and then the fruit—who knows how long would it take before these intermediate stages are got over ? The trees and Pārvatī's penance commenced their existence at the same time, but the former have stolen an easy march over the latter which is left lagging far behind. The reading दृढं for दृष्टम् is also a good one. न च=न तु.

Stanza 61—अस्रोत्तरम्=अश्रुप्रधानं यथा तथा. The Trivandrum edition reads अस्रान्तरवीक्षिताम् (अस्राणाम् अन्तरे वीक्षिताम्). The friends of Pārvatī felt a great concern for her, as she had grown frightfully emaciated and they could not suppress their tears when they lookd at the Princess who was a mere shadow of her former self. अभ्युपपत्स्यते or अभ्यवपत्स्यते=अनुग्रहं करिष्यति. तस्य (इन्द्रस्य, caused by Indra) अवग्रहः (drought) तेन क्षताम्. वृषा is an epithet of Indra, one who showers gifts and rain. Indra is the author of rain and also of the drought. The whole of the sentence is the object of न वेद्मि. Mallinātha's alternative explanation of तदवग्रहक्षताम्, where तत् is to be taken separately as an object of वेद्मि is not happy. सीता—a ground that is ploughed and hence in

great need of rain. तदवग्रहक्षताम् may be taken with Pārvatī also 'distressed at the disfavour (अवग्रह as opposed to अनुग्रह) shown by him.' Pārvatī is compared to a tilled ground, and Śiva to Indra. The distressed condition of both Pārvatī and सीता is caused by the अवग्रह of Śiva and Indra respectively, who alone are capable of removing that distress. The expression प्रार्थित-दुर्लभः is purposely used as the same was used by the ascetic in his speech (V. 46). The ascetic wondered how the lover of Pārvatī could be प्रार्थितदुर्लभ. Pārvatī's friend replies that not only has he proved to be प्रार्थितदुर्लभ so long, but there is no knowing how long he would prove to be so.

Stanza 62—इङ्गितम् जानातीति इङ्गितज्ञा. Pārvatī's friend was इङ्गितज्ञा as she knew from the mere look of Pārvatī (विवर्तितानञ्जननेत्रमैक्षत V. 51) what was desired by her. We take इङ्गित here to mean अभिप्रायानुरूपचेष्टा rather than हृद्गतः भावः itself. अगूढः सद्भावः यथा तथा. सद्भावः the actual state of things, rather than सदभिप्रायः 'good intentions' which is the meaning given to the expression by Mallinātha. Pārvatī's friend told everything without reserve as desired by Pārvatī herself. नैष्ठिकश्चासौ सुन्दरश्च. There are two kinds of Brahmacārins, नैष्ठिक and उपकुर्वाण; the former lives a life of celibacy till death (निष्ठा मरणम् अवधिः यस्य सः नैष्ठिकः), the latter is allowed to take to गृहस्थाश्रम etc. The expression सुन्दर shows कामुकत्व. The two expressions नैष्ठिक and सुन्दर are thus incompatible with each other. With reference to Śiva, the Highest God, the contradiction is to be got over by appealing to his wonderful and indefinable power. Cf. कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् । *Mālavikā* I. अभ्यञ्जितानि हर्षस्य लक्षणानि (रोमाञ्चादि चिन्हानि) येन सः. The ascetic who was really Śiva in disguise, was naturally over-joyed to find that Pārvatī loved him so wholeheartedly. He however did not betray his feelings for a while, as he intended to test her still further. He therefore simply asked her whether all that was told by her friend was a fact to be taken seriously.

Stanza 63—मुकुलीकृताः अङ्गुलयः यस्मिन्. अग्रश्चासौ हस्तश्च अग्रहस्तः, the fore-hand. The expression means the same thing as हस्ताग्रम् (हस्तस्य अग्रम्). In अग्रहस्त, the अग्र and the हस्त are to be understood as identical metaphorically through the relation of गुण and गुणिन्, while in हस्ताग्र, there is भेद between the two (हस्ताग्राग्रहस्तयोर्गुणगुणि-

नोभेदाभेदादिति वामनः।). It seems that while the conversation was going on, Pārvatī had continued her जप with the rosary of beads. But now when she thought that some answer from herself was necessary, she stopped her जप, placed the rosary in the अग्रहस्त whose fingers had naturally to be brought close together to hold it. She wanted to say very few words, but as she was overpowered with emotion, she took a long time to adjust her speech in the mind. She was the daughter of the mountain, and hence had inherited a remarkable degree of forbearance and fortitude, but on this occasion she was to a certain extent unnerved. The *words* she uttered were very few, but they contained a world of meaning. मितानि अक्षराणि यथा तथा मिताक्षरम्. On this Aruṇagiri remarks मितभाषित्वं तूत्तमनायिकाधर्मः। चिरं व्यवस्थापिता वाग् यया सा. Nārāyaṇa interprets this in a different way. He takes व्यवस्थापिता to mean संयता and takes the expression to mean 'who had been observing the vow of silence for a long time', remarking व्रतारम्भसमयादारभ्य तत्कालपर्यन्तं देव्या वाग्विसर्गाभावमाह। On कथंचित् also, he remarks मौनव्रतपरित्यागभीत्या लज्जापारतन्त्र्याच्चेति भावः।

Stanza 64—The measured and trenchant character of the reply is quite apparent. Pārvatī means to say that what her friend had said was quite a fact. She has, with eyes open, entertained the desire of becoming the wife of Śiva. She knows full well the extremely bold nature of her desire, and she has taken to penance in order to win Hara, as it was given out by people to her that that was the best means of securing her desired object. But her experience has made her less sanguine on the point. In spite of the penance of the highest order practised by her, she seems to be as far away from the goal as ever. And she could not suppress her desire either, as desires transcend all limitations and ignore all considerations about the possibility or otherwise of their being fulfilled. किल is taken to be अपरमार्थे or अलीकार्थे by Aruṇagiri and Mallinātha. According to this interpretation, the idea would be that Pārvatī does not herself believe in the efficacy of penance,—a statemant not quite complimentary to her, but justifiable on the ground that it is prompted by despair. किल might be taken to mean 'indeed' also. The *Sarasavatī* quotes this verse as an illustration of उदारवाक्यता.

Stanza 65—विदितो महेश्वरः I know Śiva too well; or you know enough of him inasmuch as you were badly treated by him while destroying Kāma. Aruṇagiri reads पुरः एव and explains it as मद्दर्शनात्प्रागेवारभ्य. It would be better to explain पुरः एव as 'just in front [of me.]' The Brahmacārin means to say that as a third party he would be the best person to judge the relative merits of both Pārvatī and Śiva, with a view to find out whether their union would be desirable. As for Pārvatī, she was just in front of him, in flesh and blood, and though Śiva was not actually present there, he knew him too well and so Śiva might be taken to be present for all practical purposes. The Brahmacārin was therefore in a fit position to give his opinion in the matter. अमङ्गलानाम् (चिताभस्मादीनाम्) अभ्यासे रतिः यस्य. For वर्णां, see notes on stanza 52 above. न च न = न तु. The ascetic says that he regrets that he cannot see eye to eye with Pārvatī in the matter, especially when he takes into consideration the impure course of life practised by Śiva. Pārvatī was holiness and purity incarnate, while the less said of Śiva in the matter, the better.

Stanza 66—अवस्तुनि यः निर्बन्धः परं यस्याः सा. अवस्तु—a contemptible or worthless object. आमुक्तं विवाहार्थं कौतुकं यस्मिन्. विवाहकौतुक is the marriage-thread worn round the wrist by the bride and the bride-groom. It is generally removed after the third day of marriage. According to some, the thread is to be worn for one year or as long as the pair observes celibacy. The expression occurs in *Raghu* VIII. 1 (अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव पार्थिवः।). वलयीकृताः अहयः यस्मिन् तेन. तत् एव प्रथमम् अवलम्बनम्. The Brahmacārin now describes in detail the अमङ्गलाभ्यासरति of Śiva and the consequent incompatibility of Śiva and Pārvatī as husband and wife. At the time of marriage, the bride-groom grasps the hand of the bride. This operation—quite simple in other cases—would prove to be a veritable ordeal for Pārvatī. Śiva's hand is encircled with terrible snakes whom he uses as bracelets. How could Pārvatī's delicate hand bear the contact with such a hand of Śiva? It would be a wonder if Pārvatī would not actually faint on that occasion.

Stanza 67—The Brahmacārin means to say that nothing is farther from his thoughts than to force his own views on Pārvatī. A little consideration would convince her of

the impropriety of her choice of the husband. At the time of marriage, the garments worn by the bride and the bride-groom are to be tied together. These garments again are to be brand new. Pārvatī, as would befit a Princess, would be wearing a very costly silken garment (something like our शालू or पैठणी) looking exceedingly charming with the figures of swans, peacocks etc. drawn upon it. Śiva who is proverbially poor, might perhaps secure some *fresh* elephant-skin dripping with blood, for the occasion. That would be the utmost he could do. The old skin would be substituted by a fresh one. It would be a real sight for the gods to see when the costly silken garment of the bride would be tied to the fresh elephant-hide of the bride-groom. Could there be anything more incongruous than the tying together of these two garments which are poles asunder from every point of view? Let Pārvatī think over this with an unprejudiced mind and she would see the folly of her ways. कलहंसाः (कलो मधुरवाक् हंसः) लक्षणं यस्य तत् on which are drawn the figures of swans etc. दुकूल (दुष्टं कूलति) is a silken garment. शोणितस्य बिन्दून् वर्षितुं शीलमस्येति तथा. Aruṇagiri takes तावत् in the sense of ससंभ्रमम्, which is unnecessary and hardly improves the sense. The Trivandrum edition reads the latter half of the verse as 'वधूदुकूलं क्व च हंसलक्षणं शोणितबिन्दुवर्षि तत्. In verse 78 below, a गजाजिन is referred to. Again, after एते योगमर्हतः, one would naturally expect a plain enumeration of the two objects referred to. Hence the reading adopted in the text seems to be better.

Stanza 68—चतुष्के यः पुष्पप्रकरः तस्मिन् अवकीर्णयोः. अलक्तकः अङ्कः येषु. परेतभूमि is the cemetery. परेत lit. the departed one, that is, dead. चतुष्क is a मण्डपविशेष supported on four pillars, 'चतुष्कं सचतुस्तम्भं विवाहे स्नानमण्डपम्' इति भोजः। At the time of marriage, Pārvatī would be seen by all, gracefully moving about in the marriage Maṇḍapa tastefully decorated and with plenty of flowers scattered about, so as not to cause any pain to her feet charming with the lac dye applied to them. After marriage, she would be required to move along the rough bare ground in the cemetery which is Śiva's abode, where the hair of the corpses scattered about would pain her feet like so many thorns. Even an inveterate enemy of Pārvatī would feel pity

for this degradation of hers. The feelings of her relatives and friends in the matter could better be imagined than described. No one would tolerate such a state of things even for a moment.

Stanza 69—त्रिनेत्रस्य (त्रीणि नेत्राणि यस्य तस्य) वक्षसि सुलभम्. अयुक्तरूपम्—अत्यन्तमयुक्तम्. हरिचन्दन is red sandal. It is one of the five celestial trees. Indra and other Lokapālas apply Haricandana to their bosoms (आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला हरिणा पिनद्धा । *Śāk* VII). Śiva can not afford it. He has however plenty of ashes, and those too secured from the funeral pyre, applied to his bosom and these would be transferred to Pārvatī's breasts at the time of the embrace. Could one imagine anything more humiliating than this? Mallinātha takes त्रिनेत्रवक्षः separately and explains it as त्र्यम्बकालिङ्गनमित्यर्थः. The construction would be त्रिनेत्रवक्षः तव सुलभम् अपि भवति, अतः परम् अयुक्तरूपं किम् etc.

Stanza 70—अन्या—विलक्षणा. वारणानां राजा तेन हार्यया. The expression may refer to ऐरावत, the lord of elephants, or mean simply 'a big elephant.' वृद्धश्चासौ उक्षा च वृद्धोक्षः (उक्षन् is changed to उक्ष at the end of a Karmadhāraya compound) तम्. On पुरतः, Nārāyaṇa remarks पतिगृहप्रस्थानवेलायामित्यर्थः । अनेन पूर्वमेव वक्तव्यमिदं मया विस्मृतमिति व्यज्यते । ऊढया—married. Aruṇagiri reads वारणराजभार्यया by a lordly female elephant, and says ऊढाया बाल्यात्प्रभृति पितृगृह इत्यर्थः । or ऊढया might refer to the occasion of the marriage procession when Pārvatī would ride a she-elephant. Usually female elephants are made use of on auspicious occasions, hence the reading वारणराजभार्यया appears to be better. महाजनः the big people residing on the slopes. When these people, who had been habituated to see Princess Pārvatī riding an elephant, would be looking upon Pārvatī, the wife of Śiva, mounting the old, haggard bull of Śiva, their inherent goodness only would prevent them from bursting into a hoarse laughter indicating the utmost ridicule. They would restrain themselves and would be only smiling at the extraordinary spectacle of a Princess riding an apology for a bull ! The ordinary folk, however, not caring so much for the feelings of Pārvatī would enjoy heartily the unique spectacle. स्मेरं मुखं यस्य सः.

Stanza 71—The Brahmacārin means to say that so far there had been only one object which had become, by its

foolish persistence in being united with Śiva, an object of pity for all. The crescent digit of the moon had chosen its abode on the fore-head of Śiva and every one was genuinely sorry that so splendid a thing should have the misfortune of being associated with human skulls and other unseemly objects which Śiva wears. But no one expected that this example of the crescent moon would ever be followed by any one, much less by a person like Pārvatī renowned for her beauty in all the worlds; and so, when people would come to know that Pārvatī was thinking of securing for her husband, Śiva, they would feel the deepest sympathy for her. For, how could Pārvatī, the *belle* of the whole world, be regared as a fit mate for a God who wears human skulls as ornaments ? The expression नेत्रकौमुदी is significant. The moon is credited with enhancing madness of a person. It is no wonder therefore that something associated with the moon should display signs of madness. The reading पिनाकिन: for कलापिन: does not suit the context which requires an epithet showing some undesirable characteristic of Śiva, while पिनाकिन: indicating Śiva's heroism would make him a fit subject for being wooed. The *Kāvyaprakāśa* (V) remarks on the verse, इत्यादौ पिनाक्यादिपदवैलक्षण्येन किमिति कपाल्यादिपदानां काव्यानुगुणत्वम्। Nārāyaṇa makes a vain attempt to justify the reading पिनाकिन: by remarking पिनाकिशब्दश्रवणमात्रेण तवायं वीराग्रेसरत्वभ्रम इति भाव:। यच्चात्र कैश्चित् पिनाकिपदप्रयोगो न दोषप्रकरणोपयोगी तस्मात् कपालिन इत्येव वक्तव्यमित्युक्तं तदप्यनेन परिहृतम्। The *Kāvyaprakāśa* (VII) also quotes the verse to illustrate the absence of यच्छब्द in cases where the object in question is well-known. Thus here, instead of saying या कान्तिमती कला सा, the poet only says सा कान्तिमती कला (प्रक्रान्तप्रसिद्धानुभूतार्थविषयस्तच्छब्दो यच्छब्दोपादानं नापेक्षते।). The verse also contains the fault of अक्रमता. Here the proper position of च in त्वमस्य लोकस्य च, is after त्वम्. The expression ought to have been त्वं च अस्य लोकस्य, as कला and त्वम् are the two objects referred to, and not कला and लोकस्य, but the exigencies of the metre seem to have made the poet helpless in the matter. कलावत् an epithet of the moon, one who is possessed of digits. The reading कलात्मन: (कला एव आत्मा यस्य) means the same thing. Nārāyaṇa remarks लळयोरविशेषात् कळात्मन इति च प्रतिभाति। अनेन स्वरूपतो मनोहरत्वम् उक्तम्। In the case of the moon, the समागमप्रार्थना is कृता, in the case of Pārvatī, it is क्रियमाणा. The statement about the समागमप्रार्थना of the moon is चिन्त्य, as Śiva himself is described as

having placed the moon on his forehead in order to allay the unprecedented torment caused by his drinking the Hālāhala poison. This verse is quoted in the *Sāhityadarpaṇa* and *Kāvyapradīpa* in connection with अक्रमता, also by *Kāvyānuśāsana* and *Vyaktiviveka* to illustrate अविमृष्टविधेयांशत्व (the former likewise quoting it to show अस्थानस्थपदता), by the *Alaṁkārasūtra* to illustrate परिकर, and by the *Alaṁkāracūḍāmaṇi* in connection with न्यूनपदता, (which elsewhere makes the same comment. पिनाक्यादिपद etc. as made by the *Kāvyaprakāśa* quoted above).

Stanza 72—विरूपाणि (त्रीणि or भीषणानि) अक्षीणि यस्य तत् or विरुद्धरूपम् अक्षीणि च यस्य तत्. अलक्ष्यं जन्म यस्य तस्य भावः; दिग् एव अम्बरं यस्य तस्य भावः तेन. बालमृगस्य अक्षिणी इव अक्षिणी यस्याः सा तथा. People want a bridegroom who is handsome, born of a good family, young and wealthy. But Śiva does not possess even a single characteristic that would make him eligible for being a bride-groom. He has three deformed eyes. Just as being short of a limb is a deformity, so, being possessed of more limbs is also a deformity. The eye is a very prominent factor that counts when beauty is to be considered. The deformity of the eyes shows clearly that the rest of the body, even though properly formed, could not in any sense be called beautiful, while Pārvatī has the most lovely eyes. Secondly, no one knows anything about Śiva's family, age etc. For aught we know, he might even be an illegitimate child ; he might likewise be quite an old man unfit to marry a young maiden like Pārvatī. And lastly Śiva is not a rich man either. All virtues flock towards gold, says the proverb. If a man is sufficiently rich one often ignores his other short-comings. But Śiva is an utter pauper; he does not get even a garment to clothe his body and moves about naked. If he has not means enough to clothe himself, how would he be able to maintain Pārvatī after his marriage? Thus there is not even a single relieving feature in the case of Śiva, that would make him a fit bride-groom. व्यस्त singly as opposed to समस्त. This verse is quoted in the *Kāvyaprakāśa*, *Kavyapradīpa* and *Kāvyānuśāsana* to illustrate the fault अविमृष्टविधेयांशत्व. Thus the expression अलक्ष्यजन्मता is faulty as the अलक्ष्यता of the जन्मन्, which is to be emphasised here, ought to have been mentioned separately, as it loses its

importance by being compounded with another word. Mammata suggests अलक्षिता जनिः as the proper reading.

Stanza 73—सा विधा यस्य सः तद्विधः, पुण्यानि लक्षणानि यस्याः सा. There is absolute incongruity between Śiva of impure habits and Pārvatī possessed of every sign that is regarded as auspicious by the सामुद्रिकs. No one would think of making use of a शूल in the cemetery as a sacrificial post; similarly it would be ridiculous if Śiva is mated with Pārvatī. The wanderer in the cemetery could by no stretch of imagination be considered to be worthy of Pārvatī. For the proper performance of a sacrifice, a post sanctified by mantras is required and not any post, much less one in an impure place like the cemetery. Pārvatī deserves to have a husband as pure and holy as herself. The यूप is no doubt used for tying to it the victim in the sacrifice, as the शूल is used to execute criminals. But there the similarity ends between the two.

Stanza 74—प्रतिकूलं वदितुं शीलमस्येति तथा. प्रवेपमानेन अधरेण (or प्रवेपमाने अधरे) लक्ष्यः कोपः यस्याः सा तया. विकुञ्चिते भ्रूलते (प्रशस्ते भ्रुवौ) यस्मिन्कर्मणि यथा तथा. द्विजातौ प्रतिकूलवादिनि may be taken as a loc. abs. construction or merely as a loc. singular. While the Brahmacārin had been thus villifyiug Śiva, Pārvatī became naturally very angry. Her lower lip began to throb, the eye-brows were knit and she refused to look straight at him and turned her eyes which had become red at the corners, side-ways to show her contempt. She would have fain cursed him, but she resisted that temptation as a Brāhmaṇa should not be usually cursed. The tirade of the Brahmacārin, however, could not be allowed to go unchallenged and so she proceeds to give him a spirited and crushing answer to all the points raised by him.

Stanza 75—लोकेषु सामान्यं न भवतीति. अचिन्त्यः हेतुः यस्य तत्. परमार्थतः in reality. Pārvatī means to say that she is not at all surprised to hear the remarks of the Brahmacārin. It is the same case all over with people of dense intellect. Simply because they cannot understand a thing properly, they go on condemning it straight away, without waiting to find out if there is any motive underlying it or if there be some other explanation for it. They are only too glad to have an opportunity to cast mud on persons far greater than themselves. In doing this, they betray

their own malice and ignorance. True, that the actions and conduct of Śiva are, to a superficial observer, rather out-of-the-way, but they could be easily accounted for and explained away, if the Brahmacārin had any thinking faculty left in him. The Brahmacārin boasts that he knows Maheśvara (विदितो महेश्वर: V. 65), but his words show that he has not understood him at all.

Stanza 76—विपदां प्रतीकार: तत्परेण. भूत्यां समुत्सुकेन, आशया उपहता: आत्मवृत्तय: येषु तै:, जगतां शरण्य: (the refuge, the protector). Pārvatī means to say that it is a great mistake to judge Śiva's actions by the ordinary rules of conduct obtaining in the world. The Brahmacārin had charged Śiva with being associated with अमङ्गलाभ्यास (V. 65). But this charge would not stand for a moment when one would not look at it from the point of view of the ordinary people of the world. Ordinary people desire to do everything that is auspicious, because they are afraid that by acting otherwise, they would fail to achieve their desired object or to ward off any impending calamity. Thus, for the sake of a positive or negative advantage, Maṅgala is resorted to by people in general, whose doings are prompted by some ulterior motive. But Śiva has nothing to achieve; he is the Lord of the three worlds, he is a Sthitaprajña; Maṅgala and Amaṅgala have no meaning for him. This argument of Pārvatī is true to a certain extent, but there is no doubt that some responsibility does rest on the shoulders of the great who are to act as a guide to the ordinary people. Hence the *Gītā* says, यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जन:। स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते ॥ न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किंचन। नानवाप्तमवाप्तव्यं वर्त एव च कर्मणि ॥ यदि ह्यहं न वर्तेयं जातु कर्मण्यतन्द्रित:। मम वर्त्मानुवर्तन्ते मनुष्या: पार्थ सर्वश: ॥ उत्सीदेयुरिमे लोका न कुर्यां कर्म चेदहम्। संकरस्य च कर्ता स्यामुपहन्यामिमा: प्रजा: ॥ (III. 21-24). एभि: refers to मङ्गलै: (पूर्वं मङ्गलमित्येकवचनस्य जात्यभिप्रायत्वादेभिरिति बहुवचनेन परामर्शो न विरुध्यते। Mallinātha). The reading आभि: of the Trivandrum edition is decidedly better. It would go with वृत्तिभि: (आशया उपहता: आत्मान: येषां तेषां वृत्तिभि:) 'what has he to do with these courses of conduct belonging to people whose minds are overpowered by greed?'

Stanza 77—किंचन (द्रव्यं) नास्ति यस्य स:, याथार्थ्यं विदन्तीति ते. The Brahmacārin had charged Śiva with being a pauper (दिगम्बरत्वेन

निवेदितं वसु V. 72). He had also referred to his श्मशानवास (V. 68), and terrible form possessed of serpents as ornaments (V. 66). But these are mere half-truths. If Śiva is known to be a pauper, he is also known to be the spring of all wealth and vouchsafes every kind of prosperity to his devotees. If the cemetery is his abode, the whole universe is equally so, as he is its lord. If he has a terrible form, it is equally true that the whole world loves to call him the most auspicious one. Such being the case, it is ridiculous to pretend that one could know the real greatness of Śiva. Inscrutable are his ways and far from being an अवस्तु as the Brahmacārin chooses to call him (V. 66), he is the greatest person imaginable.

Stanza 78—विश्वम् एव मूर्तिः यस्य तस्य. विभूषणैः उद्भासितुं शीलमस्य तत्. पिनद्धाः (P. P. of नह् with अपि, अपिनद्ध or पिनद्ध) भोगिनः यस्मिन् तत्. गजस्य अजिनम् आलम्बितुं शीलमस्य तत्. दुकूलं धर्तुं शीलमस्य तत्. इन्दुः शेखरः यस्य तत्. कपालम् अस्य अस्तीति. Pārvatī means to say that when Śiva is known to be all-pervading and existing everywhere, it is ridiculous to describe him as being possessed of a particular shape and wearing a particular dress. The Brahmacārin's taunt, that his body is विरूपाक्ष (V. 72) and that he wears serpents on his body or that he dresses himself with an elephant-hide or that he has skulls (to which the Brahmacārin in his plenitude of wisdom, apparently failed to refer directly, though in V. 71, we have the expression कपालिनः) is singularly out of place and betrays his own colossal ignorance. The कपाल्s are said to have been the heads of Brahmadeva cut off by Śiva in anger when twitted by the former that the latter was created out of his own fore-head. Aruṇagiri quotes the following in this connection, जगत्सिसृक्षासमयेषु वेधसां प्रणामलोलानि शिरांसि पादयोः । जगद्विरामेषु कपालशेषतां गतानि तिष्ठन्तु जटासु धूर्जटेः ॥ Cf. for the idea in the verse, तां तामवस्थां प्रतिपद्यमानं स्थितं दश व्याप्य दिशो महिम्ना । विष्णोरिवास्यानवधारणीयमीदृक्तया रूपमियत्तया वा ॥ *Raghu* XIII. 5.

Stanza 79—तस्य अङ्गस्य संसर्गम्. नृत्ते यः अभिनयः तस्य क्रिया तया च्युतम्. अम्बरम् एव ओकः येषां तेषाम्. The reading रजोऽपि शुद्धये is more emphatic. विलुप्यते (is carried off) is also a better reading than विलिप्यते. The Brahmacārin had shown a holy horror at the चिताभस्म (V. 69) coming into contact with Pārvatī's body.

Here again, he is quite wrong as the Citābhasman on Śiva's body is perhaps the most sanctifying thing. Witness the action of the gods who certainly may be presumed to know better, in rushing forth to bow down to Śiva and snatching up a little of the ashes—not directly from his own body but fallen down on the ground while Śiva is engaged in his Tāṇḍava dance—for being applied to their heads. Pārvatī, then, who would secure the Citābhasman directly from Śiva's body deserves to be called the most fortunate person in the world.

Stanza 80—प्रभिन्नः दिग्वारणः वाहनं यस्य सः, विनिद्राणां (that have given up their sleep, that is, that have fully opened their petals) मन्दाराणां रजोभिः अरुणाः अङ्गुलयः ययोः तौ. मन्दार is one of the five celestial trees. 'प्रभिन्नो गर्जितो मत्तः' इत्यमरः। The Brahmacārin had declared it to be a crowning piece of humiliation, to be riding the old bull of Hara, the Prince of paupers (V. 70). But just see what even the mighty lord of the gods, riding the famous Airāvata elephant, thinks of the same. Whenever the mighty Indra happens to meet Śiva riding his bull, he alights from his Airāvata, and obsequiously enough, touches the feet of Śiva with his head on which are worn the celestial flowers as ornaments. When such is the respect paid to Śiva by Indra himself, what matters it, if he is a Prince or a pauper, rides an old bull or an elephant? Nārāyaṇa remarks, किमर्थं तर्हि 'वृषेण संचरणमिति चोद्यं पुनः 'अलोकसामान्यमचिन्त्यहेतुकम्' इत्यनेनैव परिहृतमित्यवगन्तव्यम्। परमार्थतस्तु परमेश्वरस्य चरितानि विषयतृष्णा न कर्तव्येति लोकशिक्षार्थमेव। तदुक्तमाचार्यैः— महोक्षः खट्वाङ्गं परशुरजिनं भस्म फणिनः कपालं चेतीयत् तव वरद तन्त्रोपकरणम्। सुरास्तां तां सिद्धिं दधति तु भवद्भ्रूप्रणिहितां नहि स्वात्मारामं विषयमृगतृष्णा भ्रमयति ॥

Stanza 81—च्युतः आत्मा यस्य तेन. The Brahmacārin had referred to the अलक्ष्यजन्मता (V. 72) of Śiva. As this was a most serious and vulgar charge, it deserved a more vehement reply. Hence Pārvatī uses the abusive epithet च्युतात्मन् and the first half of the verse contains a bitter sarcasm. Pārvatī means to say that only the most depraved mind could have dared to speak in that way. A gentleman would not have stooped to such a levity. Apparently the Brahamcārin has become quite incapable of seeing any merit in Śiva. In referring to अलक्ष्यजन्मता, however, the Brahmacārin, possessed of dense intellect as he is;

has for once, blundered into the right. Śiva *is* अलक्ष्यजन्मा and this fact far from being a stain or something of which one ought to be ashamed, discloses his supreme greatness. Śiva is the creator of Brahmadeva himself, who is miscalled आत्मभू. He existed even before anything had been created. That being the case, how could any one presume to know his origin ? This verse is quoted in the *Alaṁkārasūtra* as an instance of the figure of speech अर्थापत्ति and in the *Kāvyānuśāsana* as an instance of शब्दप्रमाणालंकार.

Stanza 82—Pārvatī, after thus having disposed of the various objections raised by the Brahmacārin, apparently finds from the expression on his face that he was far from being convinced by her arguments. She however does not like to carry on an endless conversation with him, knowing that the ascetic had determined not to be convinced. None are so blind as those who would not see. She therefore says that she would not like to argue the points further and that the Brahmacārin was perfectly at liberty to hold any views he likes about Śiva. As for her, her mind has been completely swayed by love towards Śiva aud nothing could induce her to change her feelings towards him. She was perfectly aware that, people like the Brahmacārin would be blaming her for that, but she would care a fig for the same. A lover is blind to all adverse criticism, right though it might be. As Bacon has remarked 'to love and to be wise is not given to man.' The Trivandrum edition reads स्थिरं (firm) for स्थितम्. We take कामवृत्तिः to mean 'the course of conduct dictated by love' or one whose conduct is prompted by love. Mallinātha's meaning स्वेच्छाव्यवहारी does not seem to be quite happy. भावः एकः रसः यस्य तत्. This verse is quoted in the *Sarasvatī* in connection with स्थिरानुरागिता and मिश्र.

Stanza 83—स्फुरितं तदुत्तरं (भूयिष्ठम्) अधरं यस्य सः. From the throbbing lip of the Brahmacārin, Pārvatī could see that he was not prepared to close up all discussion and wanted to say something in his defence. So far she had more or less kept her temper and in order to avoid unnecessary wrangling had even admitted in a sense all that he had said against Śiva

(यथा श्रुतस्त्वया तथाविधस्तावदशेषमस्तु सः । V. 82). But now when she finds that the Brahmacārin wants to reopen the discussion, not understanding the implication of what she had said, she becomes angry and asks her friend to practically turn out the stupid officious ascetic. For, according to the smṛtikāras (see *Manu* II. 200) गुरोर्यत्र परीवादो निन्दा वापि प्रवर्तते । कर्णौ तत्र पिधातव्यौ गन्तव्यं वा ततोऽन्यतः ॥ a person should not even hear the abuse of the great or should leave that place where such abuse is going on if possible. आलिः a female friend. पापं भजतीति पापभाक् । This verse is quoted in the *Vyaktiviveka*, with the remark आर्थः साध्यसाधनभावः; and in the *Sarasvatī* with निषेधरूपः आगमः ।

Stanza 84—स्तनात् भिन्नं वल्कलं यस्याः सा. वृषाणां राजा वृषराजः केतनं यस्य सः. Mallinātha reads बाला for सा च. The reading with सा च is decidedly better as thereby we get two च शब्दs showing that the two actions referred to were simultaneous. In the last verse, Pārvatī had asked her friend to dismiss the Brahmacārin, but fearing that perhaps the Baṭu would refuse to go away she wants to resort to the simpler course of going away herself from that place. In her excitement, the bark-garment slipped away from her breasts, but she did not mind that as she wanted to run away from the Baṭu, as from a leper, as soon as possible. Śiva who had been convinced beyond the shadow of a doubt of the sincerest love of Pārvatī for him, now decides not to torture her any further, gives up the disguise of the Baṭu and appearing in his original form, holds Pārvatī in his arms. The Destroyer of Madana thus is overpowered ultimately by Pārvatī's love. कृतस्मितः because Śiva had enjoyed the whole scene immensely. On वृषराजकेतन, Aruṇagiri remarks वृषराजकेतन इत्यनेन भगवत्परिजनपरिच्छदादेरपि तत्राविर्भावो ध्वनितः । According to Aruṇagiri therefore we are to suppose that the bull, the गणs and other paraphernalia of Śiva also, made their appearance at the same time. This however is not quite necessary.

Stanza 85—शैलानाम् अधिराजः तस्य तनया. सरसा (स्वेदार्द्रा) अङ्गयष्टिः (प्रशस्तम् अङ्गम् or अङ्गम् यष्टिः इव) यस्याः सा. मार्गे यः अचलः तस्य व्यतिकरः तेन आकुलिता. सिन्धुः is any river. This is a very beautiful description of Pārvatī, when she finds herself, all of a sudden in the arms of Śiva. It would be quite a fitting theme for a painter to exercise his art upon. On seeing Śiva, Pārvatī began to perspire profusely, her whole body trembling (वेपथुः and स्वेदः

are सात्त्विकभावs). She had raised her foot to move on. But the foot was not placed on the ground as there was now no occasion to move away and besides Śiva was in her way ; she could not stand in the same place either, being overpowered with bashfulness. She therefore stood on with her foot raised up for a while. Her ardent desire to have a look at her lord who was so dearly won, prompted her to stay there, and her bashfulness with equal force, prompted her to free herself from his grasp and to go away. She was thus in a fix, not knowing whether to go or to stay. Śiva is compared to an अचल, and Pārvatī to the सिन्धु. A river also when coming across a mountain in her course, seems to stand undecided as to what she should do, whether to move on or to stand still (both of which courses are equally impossible). The reading निक्षेप एव means the same thing. निक्षेपे loc. sing. 'for being placed on the ground'. This verse is quoted in the *Daśarūpa* in connection with साध्वस, and in *Sarasvatī* with the remark रतिरूपेणैव रसनिष्पत्तिः.

Stanza 86—The reading अनवमाङ्गि (अनवमम् (उत्कृष्टम्) अङ्गं यस्याः तस्याः संबुद्धिः) means 'O you possessed of an excellent body.' अह्नाय at once, झटिति. When Śiva declared that he was conquered by Pārvatī's penance and that he would be her slave for ever, Pārvatī, in a trice, forgot the extreme privations she had undergone during the course of her penance. When a person secures his desired object, he becomes infused with fresh vigour and the immense satisfaction at the thought that after all his labours have been rewarded with success, makes him oblivious of the troubles involved in achieving that object. He becomes a new man ready to undergo any further trouble. In the expression क्लेशः नवतां विधत्ते, नवता must be taken to refer to the person in question. क्लेश bestows freshness on the person, that is, infuses fresh vigour in him, when it leads to फल. Arunagiri reads क्लेशः नवतां पिधत्ते 'fatigue loses its freshness or poignancy' where नवता would refer to the क्लेश itself. On तवास्मि दासः क्रीतः तपोभिः, Nārāyaṇa remarks ननु कुलक्रमागता धनक्रीताश्चेति द्विविधा दासाः। तदुभयाभावे कथं दासत्वम्, अत आह—तपोभिः क्रीत इति।... अत्र तपसो मूल्यत्वेनोपादानम्। क्रीतदासा हीतरदासापेक्षया नितरामात्मायत्ता भवन्तीत्यभिप्रायः। This verse is quoted in the *Sarasvatī* with the remark पश्चादर्थान्वयः।

APPENDIX A

Extract from the Śivapurāṇa as given by Jīvānanda *

शैवे त्रयोदशाध्याये किञ्चिदधिकृत्य ।

प्रसूतिरभवत्तस्या मेनायाः कन्यका शुभा ॥ १,२२ ॥

दिशः प्रसेदुः पवनः सुखं ववौ शङ्खं निदध्मुर्गगनेचरास्तथा ।
पपात मौलौ कुसुमाञ्जलिस्तदा बभूव तज्जन्मदिनं सुखप्रदम् ॥ १,२३ ॥

मेना तया पूर्णनिशेशवक्त्रया स्फुरत्प्रभामण्डलया रराज ह ।
यथा विदूराचलभूमिरञ्जसा घनोत्थया रत्नशलाकया मुने ॥ १,२४ ॥

तां पार्वतीत्याभिजनाच्च नामतो जुहाव तद्बन्धुजनः स्वभावतः ।
मात्रा निषिद्धा तपसे यदा तु सा ययावुमाख्यां भवभक्तिभाविनी ॥ १,२६ ॥

गङ्गां यथा हंसखगाः शरत्सु वै रात्रौ स्वभासस्तु यथा महौषधीः ।
गुरूपदेशादुपदेशपण्डितां तां पूर्वसंस्कारगुणा ययुर्मुदा ॥ १,२९ ॥

तत्पादपाथोजभुवा श्रिया मुने स्थलारविन्दच्छविरूपनिन्दनम् ॥ १,३३ ॥
सुनूपुरभ्राजितपादपद्मयोरादित्सवो हंसगणा गतं ययुः ॥ १,३४ ॥

निर्माय पङ्केरुहसंभवं मुखं जानू तदीये ह्यनुवृत्तपूर्विके ।
शेषाङ्गनिर्माणविधौ जडोऽभवद्विमोहितस्तन्मुखदर्शनेच्छया ॥ १,३५ ॥

मध्ये च तस्यास्त्रिवली रराज सा कामोत्सवार्थं नवयौवनोद्भवा ॥ १,३९ ॥

स्तनद्वयं वै ववृधे तथा मुने यथा न सूत्रं किल मध्यगं भवेत् ॥ १,४० ॥

एतद्विचित्रं शृणु तत्स्वरूपकं वशोऽभवत्स्वेन पुरा पुरारिहा ।
क्रमेण यामर्धशरीरसंस्थितां चकार सा ते किल कथ्यते कथम् ॥ १,५० ॥

एवं सर्वगुणोपेतामुमामालोक्य भूधरः ।
क्रमेण योजयामास तां हरार्चनकर्मणि ॥

हिमवानुवाच । शृणु गौरि वचोऽस्माकं शंकरो वर्तते मयि ।
इहामुत्र फलार्थं च तं पूजय समाहिता ॥
यदा देहं सती देवी दक्षरोषात्ससर्ज ह ।
ततो विमुक्तसङ्गोऽभूत् शंकरस्त्वपरिग्रहः ॥ १,५३ ॥
स कृत्तिवासास्तपसे यतात्मा वर्तते मम ।
प्रस्थे चालकनन्दायां सदा शीकरशीतले ॥ १,५४ ॥

* The figures opposite the verses indicate similar verses from the *Kumāra*.

ईश्वराणां सदा सेवा जायते सर्वमङ्गलम् ।
तस्मात्तदर्चनासक्ता भव त्वं भवभाविनी ॥

वामदेव उवाच । पितुर्वाक्यमिदं श्रुत्वा जहास मनसा तदा ।
तथेत्युक्त्वा स्वपितरं परिचर्यापराभवत् ॥

जया च विजया तस्याः सख्यौ द्वे परिचारिके ।
ताभ्यां साकं चन्द्रमुखी चन्द्रशेखरमार्चयत् ॥ १,५८ ॥

समाधेरनुमेने तां गिरिशः परिपन्थिनीम् ।
समाधिनिश्चलत्वं च सर्वेषां दर्शयन्मुने ॥ १,५९ ॥

लोकानां धर्मशिक्षार्थै नो जग्राह तदा तु ताम् ।
प्राप्योऽहं तपसा सत्यमिति लोकांश्च दर्शयन् ॥

गिरीशमुपचचार प्रत्यहं सा सुकेशी ॥ १,६० ॥
स्वजनकवचनाज्ञापालनायेशभक्त्या ॥

सकलभुवननाथः शंकरश्चन्द्रमौलिः ।
भवतु मम हि भर्ता भावयन्तीति लाभम् ॥

इति श्रीशिवपुराणे उत्तरखण्डे उमोत्पत्तिर्नाम त्रयोदशोऽध्यायः ।

वामदेव उवाच । एतस्मिन्नन्तरे काले तारकेण दिवौकसः ॥ २,१ ॥
आजौ पराजिता आसन् शक्रदर्पविघातिना ॥
तदा सर्वे तुराषाहं कृत्वाग्रे हृतविक्रमाः ।
स्वायंभुवं ययौ धाम सत्यलोकमिति श्रुतम् ॥ २,१ ॥

दृष्ट्वा तत्र जगन्नाथं विकसत्सुमुखश्रियः ।
बभूवुः पङ्कजानीव प्रातर्दृष्ट्वा दिवाकरम् ॥ २,२ ॥
ततस्ते लोकधातारं वागीशं सर्वतोमुखम् ।
प्रणिपत्य यथान्यायमिदमाहुस्तदा मुने ॥ २,३ ॥

देवा ऊचुः । ब्रह्मणे सृजते विश्वं स्थितौ पालयते नमः ।
रुद्ररूपाय कल्पान्ते नमस्तुभ्यं त्रिमूर्तये ॥ २,४ ॥

त्वया यत्क्षिप्तममलं बीजं जलधिसंचये ।
स्तूयते प्रसवस्तस्य चराचरमिदं जगत् ॥ २,५ ॥

दर्शयन् महिमानं त्वं तिसृभिर्मूर्तिभिः प्रभुः ।
उत्पत्तिस्थितिनाशानामेकोऽभूः कारणं स्मृतम् ॥ २,६ ॥

स्त्रीरवरूपो भवानेव पुमानसि जगत्पते ।
तस्मात्सर्वेषु सत्त्वेषु विख्यातौ पितरौ भवान् ॥ २,७ ॥

तवाववोधो भगवन् भूतानामुद्याय च ।
प्रलयाय भवेद्रात्रिर्नमस्ते कालरूपिणे ॥ २,८ ॥

जगदीशस्त्वमेवासि त्वत्तो नास्त्येव ईश्वरः ।
जगदादिरनादिस्त्वं नमस्ते स्वात्मवेदिने ॥ २,९ ॥

आत्मानमात्मना चेदं सृजस्यवसि हंसि च ।
आत्मज्ञानविदो नित्यं त्वां विदुर्नेतरे जनाः ॥ २,१० ॥

नमः समुद्ररूपाय संघातकठिनाय च ।
स्थूलाय गुरवे तुभ्यं सूक्ष्माय लघवे नमः ॥ २, ११ ॥

व्यक्ताव्यक्ताय देवाय सर्वलोकेश्वराय च ।
सर्वान्तःसाक्षिणे तुभ्यं निर्जराजरदायिने ॥

त्वत्तो वेदाः समुद्भूता ऋग्यजुःसामसंज्ञकाः ।
कर्मयज्ञाः स्वर्गफलाः साङ्गोपनिषदः शुभाः ॥ २, १२ ॥

धर्मार्थकाममोक्षाणामादिभूतां सनातनीम् ।
त्वामामनन्ति प्रकृतिं पुरुषार्थविदः प्रभो ॥ २,१३ ॥

इन्द्रादीनां च देवानां देवाय भवते नमः ।
मरीच्यादिविधातॄणां विधातासि जगद्गुरो ।

परतोऽपि परोऽसि त्वं सर्वेन्द्रियविगोचरः ॥ २, १४ ॥

हव्यहोतृस्वरूपेण भोज्यभोक्तृस्वरूपतः ॥

सर्वेषां यजनादेवं भवान् स्वर्गफलप्रदः ।
वेद्यवेतृस्वरूपेण ध्येयध्यातृस्वरूपतः ॥ २, १५ ॥

निष्कामाणां मुमुक्षूणां मोक्षदोऽसि त्वमेव च ।
त्वमेव सर्वलोकानां स्रष्टा पालयिता भवान् ॥

नाशकाले हरोऽसि त्वं सर्वपापहरो भवान् ।
युष्मन्मुखाम्बुजं दृष्ट्वा वयं सर्वे निराकुलाः ॥

त्राहि नः करुणापाङ्गैरारातिबलपीडितान् ।
नामित्रो वर्तते देव तव मित्रं कदाचन ॥

सर्वत्र समदर्शी त्वं तथाप्यस्मांस्तु पालय ॥ २, १७ ॥

ब्रह्मा उवाच । स्वागतं वो महाभागाः सर्वदैत्यविमर्दनाः ।
स्वर्गं च स्वभुजाक्रान्त्या भवन्तः पालयन्ति हि ॥ २,१८ ॥

इदानीं तु कथं सर्वे नष्टभासोऽभवन् सुराः ।
तुषारच्छन्नतेजांसि ज्योतींषीव विहायसि ॥ २,१९ ॥

पुरुहूतस्य यद्वज्रमधःकृतसुरायुधम् ।
तदिदानीं महाभागा दृश्यते हतयौवनम् ॥ २,२० ॥

वरुणस्य तु यः पाशो बद्धासुरबलः सदा ।
सोऽयं वै दृश्यते सर्पो मन्त्राहतबलो यथा ॥ २,२१ ॥

कुबेरस्य भुजः शून्यो गदया दृश्यते सुराः ॥ २,२२ ॥

यमोऽपि विलिखन् भूमिं दण्डेनास्तमितत्विषा ॥ २,२३ ॥

त एते द्वादशादित्या दृश्यन्ते गततेजसः ।
भित्तिभागे गृहाणां च चित्रकैर्लिखिता इव ॥ २,२४ ॥

वेगभङ्गाः कथममी सर्वे च मरुतोऽभवन् ॥ २,२५ ॥

रुद्राणां मौलयश्चैव कथं चन्द्रार्धवर्जिताः ॥ २,२६ ॥

अयमग्निः कथं देवा दृश्यते ह्यार्तवर्चिवत् ।
सोमोऽयं श्यामवर्णोऽभूत् पीयूषपरिवर्जितः ॥

ऐरावतगजो ह्येष भग्नदन्तस्तु दृश्यते ।
फलपुष्पावहीनस्तु मूलोत्पाटितद्रुर्यथा ॥

बृहस्पतिरुवाच । यदेतदुक्तं भवता नानृतं सत्यमेव हि ।
सर्वभूतान्तरात्मासि कथं न ज्ञास्यसि प्रभो ॥

अमी शुक्रादयो देवा भ्रष्टराज्याः पराजिताः
विचरन्ति महीपृष्ठे तारकेण बलीयसा ॥

महासुरस्तारकाख्यस्त्वत्तः प्राप्तपराक्रमः ।
सर्वलोकविनाशाय केतुराजिरिवोत्थितः ॥ २,३२

तदन्तःपुरवर्तिन्यो दीर्घिकाः सन्ति याः प्रभो ।
तासां पद्मोदयायैव विवस्वान् भाति केवलम् ॥ २,३३ ॥

शनैः शनैर्वाति वायुस्तदुद्याने च भीरुवत् ।
पतने कुसुमानां च पुष्पस्तेयी भविष्यति ॥ २,३५ ॥

ऋतवस्ते स्वकालं च विहायासुरभीरवः ।
युगपच्च तदुद्यानं फलपुष्पैरुपासते ॥ २,३६ ॥

चन्द्रस्तु तं सदाकालं कलाभिः परिषेवते ।
चन्द्रशेखरमूर्द्धस्थां कलामेकां विहाय च ॥ २,३४ ॥

समुद्रः सर्वरत्नानि तस्मै योग्यानि वै ददौ ॥ २,३७ ॥

ज्वलन्मणिशिखो रात्रौ वासुकिस्तं निषेवते ॥ २,३८ ॥

अग्निस्तु तस्य वस्त्राणि विमलानि करोति हि ।
ग्रीष्मे तदङ्गे शनकैर्मेघा वर्षन्ति शीकरैः ॥

यज्ञभागं स चाश्नाति विनिवर्त्य दिवौकसः ॥ २,३९ ॥

अहं तस्याग्रतो गत्वा कथयामि शुभाशुभम् ।
एवमाराधितश्चापि स क्लिश्नाति जगत्त्रयम् ।
शाम्येत् प्रत्यपकारेण नोपकारेण दुर्जनः ॥ २, ४० ॥

चिच्छेद नन्दनतरून् देवस्त्रीपरिलालितान् ॥ २,४१ ॥

मन्दाकिन्या जलं सर्वं स्ववाप्यां स्थापितं प्रभो ॥ २, ४४ ॥

कनकाचलशृङ्गाणि समुत्पाट्य महासुरः ।
क्रीडास्थलेषु तान्येव स्थापयामास वेश्मनि ॥ २,४६ ॥

अस्माकं सकलोपाया अस्मिन्नस्ता महासुरे ॥ २,४८ ॥

मेघच्छन्ना रविकरा यथा तेजस्विनो भुवि ॥

तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये ।
कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥ २,५१ ॥

हन्तारं परसैन्यानां गोप्तारं त्रिदिवौकसाम् ।
दातारं शक्रलक्ष्म्याश्च महावीर्यपराक्रमम् ॥ २,५२ ॥

ब्रह्मोवाच । भविष्यति भवत्कामः सहध्वं सुरपुङ्गवाः ॥ २,५३ ॥

तपःफलविपाकस्तु तस्यासीदधुना महान् ॥

मया तस्मै वरो दत्तो न हन्तव्यो ह्यसौ मम ॥

विषवृक्षो हि संवर्ध्य स्वयं छेत्तुमसाम्प्रतम् ॥ २,५५ ॥

युध्यन्तमाहवे तं च महाबलपराक्रमम् ।
समर्थः को भवेज्जेतुं विना शंभुसुतं सुराः ॥ २,५७ ॥

यज्ञाग्नौ या पुरा दग्धा उमेति परिकीर्तिता ।
सापि तत्राधुना देवाः वर्तते शिवसन्निधौ ॥

उमाश्रयति गौरीशं तत्परिग्रहणेच्छया ।
ततस्तत्र प्रयत्नं च कुरुध्वं विबुधेश्वराः ॥

आकाङ्क्षन्ति तथा शंभुरुमां च नगनन्दिनीम् ॥
वोढुं शंकररेतस्तु नान्या स्त्री सैव शक्यते ॥ २,६० ॥

तयोः पुत्रो यदा भूयात्तदा वो मङ्गलं भवेत् ॥

इत्युदाहृत्य तान् देवान् गृहान्तः प्राविशत्प्रभुः ॥ २,६२ ॥

देवास्ते कृतकृत्यास्तु नमस्कृत्य ययुर्दिवम् ।
तस्मिन् कार्ये विनिश्चित्य कन्दर्पं सिद्धिदायकम् ॥ २,६३ ॥

मघवान् तमुवाचेदं पुष्पबाणधनुर्धरम् ॥

इन्द्र उवाच । त्वमेव सर्वकार्येषु सहायो महदर्थके ।
रक्षायै सर्वलोकानां मद्वाक्यं हि करिष्यसि ॥

कामदेव उवाच । धन्योऽहं कृतकृत्योऽहं मय्यस्ति त्वदनुग्रहः ।
किं करिष्यामि देवेन्द्र समाज्ञापय सत्वरम् ॥ ३,२ ॥

असंमतः कस्तवेन्द्र मुक्तिमार्गमपेक्षते ।
तं सुन्दरीकटाक्षैस्तु बध्नाम्याज्ञापयस्व मे ॥ ३,३ ॥

कस्य शत्रोरपि हरे धर्मार्थौ पीडयाम्यहम् ॥ ३,६ ॥

करिष्ये कां सतीं देव तवाद्य त्यक्तलज्जिकाम् ॥ ३,७ ॥

वज्रं तव सुराधीश यत्कार्यं न करिष्यति ।
तत्करिष्यामि पुष्पास्त्रैः सर्वासुरविमोहनम् ॥ ३,९ ॥

धैर्यच्युतिं करिष्येऽहं भवस्यापि तवाज्ञया ॥ ३,१० ॥

अन्येषां चैव देवानामसुराणां च का कथा ॥

इन्द्र उवाच । अवैमि तेऽनङ्ग वीर्यं हरधैर्यहरं परम् ॥ ३,१३ ॥

तत् कुरुष्वामराणांश्च स्थितये त्रिदिवस्य च ॥ ३,२० ॥

हिमवच्छिखरं गत्वा यत्रास्ते भगवान् हरः ॥ ३,१७ ॥

उमा गिरिसुता चैव तं च तस्यां नियोजय ॥

वामदेव उवाच । इत्युक्तस्तेन कन्दर्पः स जगाम हिमालयम् ।
नियोजयितुकामस्तु उमायां चन्द्रशेखरम् ॥

तत्सहायो मलयजः पवनस्त्वन्वगात् मुने ।
तत्सखो माधवश्चैव कामोत्सवपरायणः ॥ ३,२२–२३ ॥

तस्मिन्वने संयमिनां मुनीनामूर्ध्वरेतसाम् ।
समाधेः प्रतिकूलस्तु कामो विजयते मुने ॥ ३,[illegible]४ ॥

तदा शरीरिणां तत्र कामासक्तमभून्मनः ।
सर्वत्र विपरीतं तु जातं कुसुमितं वनम् ।
कामो धनुषि संयोज्य पुष्पबाणं तदा मुने ॥ ३,६४ ॥
पार्वतीसंमुखे स्थाणौ मोक्तुकामो व्यवस्थितः ॥ ३,६६ ॥

हरस्तु धैर्यमालम्ब्य किमेतदिति चिन्तयन् ।
ददर्श पृष्ठतः कामं पुष्पबाणधनुर्धरम् ॥ ३,६७ ॥

विवृद्धमन्योस्तस्याथ तृतीयनयनाद् मुने ।
स्फुरन्नुर्दाचिरग्निस्तु पपात मदनोपरि ॥ ३,७१ ॥

क्रोधं संहर हे देव इति यावद्वदन्ति खे ।
इन्द्रादिसकला देवास्तावद्भस्मीचकार तम् ॥ ३,७२ ॥

उपस्थितं विघ्नमिदं ज्ञात्वा च चन्द्रशेखरः ।
अन्तर्दधे स विश्वात्मा महिमानं च दर्शयन् ॥ ३,७३ ॥

गतिरेषा भवेत्तूर्णं महादेवापराधिनाम् ।
भस्मशेषोऽभवत्कामो दक्षस्यासीच्छिरो यथा ॥

इति श्रीशिवपुराणे उत्तरखण्डे कन्दर्पदहनो नाम चतुर्दशोऽध्यायः ।

अन्तर्हिते भगवति सा शैलतनया मुने ।
निराशा धृतलज्जा च सखीभ्यां भवनं ययौ ॥ ३,७५ ॥

तां दीनवदनां दृष्ट्वा गिरिर्दुहितरं मुने ।
उवाच मधुरं वाक्यमाश्वास्य च पुनः पुनः ॥

हिमवानुवाच । किमर्थं वदनं दीनं मृगशावकलोचने ।
रुद्रः किं कुपितो देवि सेवया शुद्धिहीनया ॥

उमोवाच । मत्सेवा महती शुद्धा शिवः शान्तमनास्तदा ।
मम कर्मविपाकेन सा सेवा विफलाभवत् ॥

शृणु तात प्रवक्ष्यामि तत्र चैको गतः पुमान् ।
पुष्पबाणधनुर्बाहुरेकया सह वै स्त्रिया ।
तस्मिंस्तत्रागते तात मारुतो मलयाचलात् ।
ववौ कुसुमिताः सर्वे तिलकाशोकपादपाः ॥

कूजन्ति कोकिलाः सर्वे पञ्चमस्वररञ्जिताः ।
इतस्ततो भ्रमन्तश्च भ्रमराः पुष्पमञ्जरीः ॥

तस्मिन् शरदि कालेऽपि सर्वसंभारसंवृतः ।
बभूव कामसंसर्गाद्वसन्तो देहवानिव ॥

तदा मम नितम्बस्था काञ्ची चञ्चलतां गता ।
हरस्यापि मनो धैर्याच्चलितं मां निरीक्ष्य च ॥

तदा स भगवान् शंभुः पृष्ठभागे ददर्श ह ।
धनुर्धरं हि पुरुषं तं ददाहाक्षिवह्निना ॥

ततश्चान्तर्दधे सोऽपि भगवान्प्रमथैः सह ।
भस्मीभूतश्च पुरुषस्तत्रैका स्त्री च पर्वते ॥

वामदेव उवाच । श्रुत्वैतद्दुहितुर्वाक्यं हिमालयगिरिर्मुने ।
एवं वदन्तीं वृत्तान्तं गृहीत्वा तां ययौ गृहम् ॥

सापि कंदर्पपत्नी तु शिवमन्तर्हितं पतिम् ।
भस्मीभूतं समालोक्य विललापातिदुःखिता ॥ ४,२४ ॥

ततो वह्निं समादाय सा रतिः कामवल्लभा ।
अनुगन्तुं स्वभर्तारमुद्योगमकरोत् मुने ॥ ४,३२ ॥

ततो रतिं कामपत्नीं स्थितां देहविमुक्तये ।
आकाशसंभवा वाणी प्राहेदं मधुराक्षरम् ॥ ४,३९ ॥

प्रजापतिः स्वतनयां यदा कामितवान् पुरा ॥ ४,४० ॥

मृगरूपधरं तं च विवेद भगवान् हरः ॥
तदा स लज्जितो भूत्वा शशाप मनसा तव ॥ ४,४१ ॥

भर्तारं भव भस्म त्वं हरलोचनवह्निना ॥

ततः शंकरनेत्राग्निर्भस्मशेषं चकार तम् ।
पुनस्तव पतिर्भूयाच्छंकराराधनात्ततः ॥ ४,४२ ॥

इमामन्तर्हितां वाणीं श्रुत्वा सा कामवल्लभा ॥ ४,४३ ॥
तत्रैव पूजयामास शंकरं लोकशंकरम् ॥

(ततः प्रासङ्गिककथां समाप्य तत्रैव ।)

गत्वा पितृगृहं देवी विषण्णवदना सती ।
पितरं मातरं गत्वा प्राह वाक्यमिदं तु सा ॥

सेवा मे निष्फला जाता धूर्जटेः पुरवैरिणः ।
विफलाय बभूवेदं पुनर्मे नवयौवनम् ॥

आज्ञापय महादेवपदाम्भोजार्चनां प्रति ।
अहं तपः करिष्यामि गत्वा शिखरकाननम् ॥

ब्रह्मविष्णुसुरेशाद्यैरपरिच्छेद्य ईश्वरः ।
योऽसौ कथं मया ह्यत्र लभ्यते वै विना तपः ॥

तस्मादहं गमिष्यामि तपः कर्तुं च कानने ।
तपसा लभ्यते शम्भुर्योगिगम्यः परंतपः ॥

इति स्वतनयावाक्यं श्रुत्वा तु पितरौ मुने ।
ऊचतुर्दुःखितौ भूत्वा बाष्पगद्गदया गिरा ॥

पितरावूचतुः । शंकरस्तु तपोगम्यो नान्यथा कथितस्त्वया ।
भक्त्या तु लभ्यते भूयो भक्तियोगपरो हि सः ॥

तस्माद्भक्तिं समास्थाय सात्त्विकीं प्रेमलक्षणाम् ।
पूजय स्वगृहे देवं चन्द्रशेखरमम्बिके ॥

स्त्रीणां वननिवासस्तु नोचितो मुनिभाषितः ।
कथमेकाकिनी मातः वनं गन्तुं त्वमिच्छसि ॥

एवं तु रोचतेऽस्मभ्यं न गन्तव्यं वनं त्वया ।
वनेऽपि दोषो भवति योगिनां सदनं वनम् ॥

वनवासोद्भवो धर्मो वनस्थानां विधीयते ।
नोचितः स च विज्ञेयो गृहस्थाश्रमवासिनाम् ॥

स कृत्तिवासा हे मातः सर्वभूतान्तरस्थितः ।
सर्वदर्शी च सर्वज्ञः सर्वेश्वरपतिर्भवः ॥

आराधितो भक्तियुक्तैर्यत्र कुत्रापि शंकरः ।
प्रकाशमेति भक्तानां तमसामिव भास्करः ॥

तस्मात्त्वं भक्तियुक्तेन पूजय स्वगृहे शिवम् ।
उ मा गच्छ वनं घोरं सर्वविघ्नास्पदं सदा ॥

वामदेव उवाच । पित्रोरिति वचः श्रुत्वा सर्वशास्त्रार्थसंमतम् ।
तदनादृत्य भक्तिज्ञा पार्वती प्रत्यभाषत ॥

पार्वत्युवाच । स धर्मो नास्ति मे तात गृहस्थाश्रमसंमतः ।
गृहधर्माद्बहिर्भूत्वा भवामि ब्रह्मचारिणी ॥

ब्रह्मचर्यं वनस्थानां वनवासो नियुज्यते ।
तस्माद्वनं गमिष्यामि शिवेच्छा ब्रह्मचारिणी ॥
विशेषतो महादेवो वनौकोमुनिभावतः ।
शीघ्रं प्रसादमायाति तद्भक्तानां वनौकसाम् ॥

वामदेव उवाच । इत्युक्त्वा विकसत्पद्मलोचना गिरिनन्दिनी ।
शिवस्मरणसंयोगादानन्दाश्रुप्लुताभवत् ॥

अभिवाद्य ततस्तातं स्थविरान्नगजान् गुरून् ।
सुहृद्भिर्वार्यमाणापि जगाम तपसे वनम् ॥
गौरी विजयया सख्या जयया च सुनेत्रया ।
साकं सखीभ्यां सुमुखी सा गौरीशिखरं ययौ ॥
चकार वसतिं यस्माद्गौरीशिखरमुच्यते ॥ ५,७ ॥

गौरीशिखरमासाद्य सा गौरी सखिसंयुता ।

तपश्चर्तुं समारेभे प्रीत्यै भगवतो मुने ॥
जजाप परमं मन्त्रं शैवं पञ्चवर्णसंज्ञकम् ।
ध्यायन्ती मनसा शैवं पञ्चवक्त्रं त्रिलोचनम् ॥

हेमन्ते जान्हवीतोये करकाभ्यधिशीतले ।
आकण्ठमग्ना ध्यायन्ती संस्थिता चन्द्रशेखरम् ॥

शिशिरे शीतलशिलातले चैवार्द्रवाससा ।
युक्ता चन्द्रकलाशीर्षं पूजयामास पार्वती ॥ ५,१६ ॥

वसन्ते तद्भवैः पुष्पैर्निराहारा गतक्लमा ।
श्रद्धया परया युक्ता पूजयन्ती महेश्वरम् ॥

ग्रीष्मे पञ्चाग्निमाधाय मध्ये भूत्वा कृताञ्जलिः ॥ ५,२० ॥
ध्यायन्ती कामदहनं नान्यभावा मुनेऽभवत् ॥

वर्षायामुच्चकैः स्थित्वा वर्षतो मध्यतस्तु सा ।
धाराभिर्मुसलाग्राभिर्नान्यभावा तदाभवत् ॥ ५,२३ ॥

शरत्काले महापूजामकरोदिन्दुशेखरे ।
षष्ठकालाशना भूत्वा तत्पादाम्बुजमानसा ॥

एवं वर्षत्रिकेष्वेषा षष्ठकालकृताशना ।
चतुर्थे त्यक्तपर्णा च अपर्णाख्यामवाप सा ॥ ५,२८ ॥

पञ्चमे वायुभक्ष्यं च परित्यज्य समाहिता ।
एवं पञ्चमितं वर्षं सा चकार तपो भृशम् ॥

तपोविपाककाले तां जिज्ञासुर्भगवान् शिवः ।
ब्रह्मचर्यव्रतधरो विवेश तपसोऽचलम् ॥

अजिनाषाढधारी च प्रगल्भवचनो मुनिः ।
ज्वलन्निव जटाधारी ब्रह्मज्ञो ब्रह्मतेजसा ॥ ५,३० ॥

दृष्ट्वा तमतिथिं गौरी पूजयामास आदरात् ।
भक्ष्यभोज्यैरशेषैश्च सशय्यासनवारिभिः ॥

स ब्रह्मचारी जटिलः प्रतिगृह्य च सत्क्रियाम् ।
पश्यन्नुमामुखाम्भोजमित्युवाच सुकोमलम् ॥ ५,३२ ॥

जटिल उवाच । अपि क्रियार्थं सुलभं पुष्पवारिसमित्कुशम् ।
अपि देवि तपो मूर्ध्नि स्वशक्त्यापि प्रवर्तसे ॥ ५,३३ ॥

एषा ते यौवनावस्था तपः कर्तुं न युज्यते ।
तपसे मुनयश्चाहुरुत्तरं वपुषो वयः ॥

वृद्धकालोचिते शेषे जटावल्कलवाससी ।
कथं बिभर्षि सुश्रोणि नोचितं तव यौवने ॥ ५,४४ ॥

किमर्थमेतद् घोरं च तपः कर्तुं त्वमर्हसि ।
किमाकाङ्क्षसि सुश्रोणि मया त्वयि न लक्ष्यते ॥

घोरेण तपसा देवि भर्तारं यदि वाञ्छसि ।
रञ्जनीया तदा भर्त्रा त्वं भवत्या न वै पतिः ॥ ५,४५ ॥

किमाकाङ्क्षसि सुश्रोणि कथयस्व ममाग्रतः ।
कुतूहलेन शुश्रूषुरहं तव नगेन्द्रजे ॥

जयोवाच । एषा गिरिसुता विप्र सती कमललोचना ।
वाचं परस्य साक्षान्नो ददाति भवसेविनी ॥

अतोऽहं ते प्रवक्ष्यामि सख्या वाञ्छितमुत्तमम् ।
यदर्थश्च तपो घोरं करोति गिरिकन्यका ॥ ५,५२ ॥

यदा हरेक्षणाग्निस्तु ददाह मदनं द्विज ।
ततः प्रभृत्यसौ बाला वाञ्छतीन्दुकलाधरम् ॥ ५,५३ ॥

जटिल उवाच । साधु साधु महाभागे शोभनं वरमिच्छसि ।
इन्द्रादिप्रमुखान् देवान् परित्यज्य दिवौकसः ॥ ५,५३ ॥

श्मशानचारी सततं व्यालाभरणभूषितः ।
निन्दितः सर्वलोकेषु स कथं वाञ्छयते त्वया ॥ ५,६६ ॥

चिताभस्मविलिप्ताङ्गं वातुलं जटिलं हरम् ॥ ५,६९ ॥

यावेतौ तव पादौ तु लाक्षारक्तविराजितौ ।
पूतिमांसयुतौ भस्मलिप्तौ तौ च भविष्यतः ॥ ५,६९ ॥

नाजुहावाध्वरे दक्षस्तं कथं वरमिच्छसि ॥

यः कपाली करालश्च भूतवेतालसंवृतः ।
दिग्वासा विगतव्रीडः स कथं व्रियते त्वया ॥

धन्यासि कृतपुण्यासि ह्येतदर्थे परं तपः ।
उपहासं करिष्यन्ति श्रुत्वैतद् गृहमेधिनः ॥

दुकूलं तव सुश्रोणि तद्वासस्तु गजाजिनम् ।
विवाहकालसंभूतवल्कलेनोपहास्पदम् ॥ ५,६७ ॥

तस्योद्वाहनकाले च हाहा कर्तुं भविष्यति ।
फणिकङ्कणसंयोगं यदा ते कंकणं भवेत् ॥ ५,६६ ॥

तत्परित्यज्य गिरिशमुपेन्द्रं वा शचीपतिम् ।
वरय त्वं विशालाक्षि वरयोग्यौ तु तौ तव ॥

वामदेव उवाच । इति तस्य वचः श्रुत्वा पार्वती ब्रह्मचारिणम् ।
नियमं सा परित्यज्य वाक्यमेतदभाषत ॥

उमोवाच । ब्राह्मण त्वं सर्ववेत्ता सत्यं वदसि नान्यथा ।
इन्द्रादिसकला देवाः परित्याज्याः शिवेप्सुभिः ॥

आब्रह्मस्तम्बपर्यन्तं भस्मीभूतं चराचरम् ।
महाप्रलयकाले च श्मशाने चरते हरः ॥

अशेषजगतां शेषः शेषोऽहिः परिकीर्तितः ।
शेषकाले धृतः कस्यां कालाभरणभूषितः ॥

निन्दितः सर्वलोकेषु यः सदानन्ददायकः ।
सत्यमुक्तं द्विजश्रेष्ठ स कथं वाञ्छ्यते मया ॥

महाप्रलयसंभूतं चिताभस्म च दृश्यते ।
तं कथं वरमिच्छामि सत्यमुक्तं न संशयः ॥

वकारं पीयूषं विद्यादतुल्योऽसौ सनातनः ।
तस्मादसौ वातुलस्तु मुनिभिः परिकीर्तितः ॥

यः सर्वपापसंघातं स्मरणाद्धरति प्रभुः ।
तं हरं पापमोक्तारं वरमिच्छामि भो द्विज ॥

कथं दक्षो वरेण्यं तमावाहयति शंकरम् ।
न जुहाव वरेण्यं यस्तस्य स्याद्यक्षवद् गतिः ।
कं स्वर्गः पालितो यस्मात् पुरा त्रिपुरदाहनात् ॥

तस्मात् शिवः कपालीति मुनिभिः स्तूयते सदा ।
करैरलं भूषितश्च विवस्वान् परिकीर्तितः ॥

अष्टमूर्तिधरत्वेन कराली परिकथ्यते ।
पृथिव्यादीनि भूतानि तेषां वेतालको गणः ॥

ततोऽसौ प्रोच्यते सद्भिर्भूतवेतालसंवृतः ।
पादौ यस्य तु पातालं कटिर्भूम्योः शिरस्तथा ॥

दिशो वासांसि यस्यासन् दिग्वासस्तेन स स्मृतः ।
विशेषतो गता व्रीडा यस्माद् वै पद्मयोनिना ।
स्वसुताभोगसमये विगतव्रीड एव सः ॥

एवंभूतो यः सदात्मा सर्वदेवैर्न लभ्यते ।
सत्यमुक्तं द्विजश्रेष्ठ स कथं व्रियते मया ॥

धन्याहं कृतपुण्याहमेतदर्थे तपो मम ।
नोपहासं करिष्यन्ति श्रुत्वैतद् ब्रह्मवादिनः ॥

वामदेव उवाच । एतत् श्रुत्वा वचस्तस्य जटिलस्तु ततो मुने ।
पुनर्वक्तुं समारेभे चन्द्रशेखरनिन्दनम् ॥
पुनर्विवक्षुं तं दृष्ट्वा जटिलं ब्रह्मचारिणम् ।
उमा प्रोवाच विजयामितोऽसौ सखि नीयताम् ॥ ५,८३ ॥
यः करोति महादेवनिन्दामात्मविनाशिनीम् ।
स पापिष्ठतरस्तस्मात् यः शृणोति स पापभाक् ॥ ५,८३ ॥
तस्मादयं चटुवादी नीयतां नीयतामिति ।
महादेवापराधश्च कृतोऽनेन महात्मयि ॥
शिवद्वेषी नरो यत्र तस्माद् धर्मः पलायते ।
धर्मारूढो महादेवस्तस्मादेनमितो नय ॥

वामदेव उवाच । इति ब्रुवाणां तां देवीं भक्तिप्रेमपरिप्लुताम् ।
दृष्ट्वा स जटिलस्तुष्टः प्रोवाच मधुरं गिरम् ॥
जानामि त्वां महाभागे जगन्मातरमम्बिकाम् ।
तपःफलं तु ते सत्यं भव त्वं भवभाविनी ।
इत्युक्त्वा भगवांस्तत्र पश्यन्तीं तां कृशोदराम् ।
स्वरूपं दर्शयामास पञ्चवक्त्रं त्रिलोचनम् ॥ ५,८६ ॥
उवाच नीलपद्माक्षि मम त्वं भवभाविनी ।
क्रीतस्तवाहं दासोऽहं घोरेण तपसामुना ॥ ५,८६ ॥
इतो गच्छ जगन्मातः गृहं हिमवतो शुभम् ।
उद्वाहं च करिष्यामि धर्मशास्त्रोक्तवर्त्मना ॥
अहं चेन्न करिष्यामि वेदोक्तविधिमम्बिके ।
तदा कथं भवेयुस्ते लोकाः श्रेष्ठानुगामिनः ॥
आद्या शक्तिर्मम त्वं हि यानलेऽन्तर्दधे पुरा ।
इदानीमावयोर्योगाज्जगतां मङ्गलं भवेत् ॥
त्वमेताभ्यां पितुर्गेहं सखीभ्यां याहि सुन्दरि ।
स्वयंवरं पिता देवि करोतु तव मङ्गलम् ।
तत्रैवाहं गमिष्यामि लोकधर्मं प्रवर्तयन् ।
गच्छ त्वं दर्शयिष्यामि सर्वलोकसमीपतः ॥

वामदेव उवाच । इत्युक्त्वा भगवांस्तां तु ह्यन्तर्धानमुपागमत् ।
उमापि गिरिकन्या सा सखीभ्यां भवनं ययौ ॥

इमं जटिलसंवादं पार्वत्या यः पठेन्नरः ।
शृणुयाद्भक्तियुक्तश्च स प्रयाति शिवां गतिम् ॥

इति शिवपुराणे उत्तरखण्डे भण्डिवामदेवसंवादे उमा जटिलसंवादो
नाम षोडशोऽध्यायः ॥ १६ ॥

ब्रह्मपुराणे उत्तरखण्डे शिवमाहात्म्ये किञ्चिदुपक्रम्योक्तम् ।
कोकिलासैन्यसंयुक्तो हिमाद्रिं प्रययौ स्मरः ।
तत्रापश्यत शम्भोः सः पुण्यमाश्रममण्डलम् ॥

तत्रापश्यत्त्रिनेत्रस्य वीरभद्रं महाबलम् ।
यथा साक्षान्महेशानं गणांश्चायुतशोऽस्य च ॥
ददर्श तत्र चेशानं नासाग्रकृतलोचनम् ॥ ३,४७ ॥

देवदारुद्रुमच्छायावेदिकामध्यमाश्रितम् ॥ ३,४४ ॥
समकायं सुखासीनं समाधिस्थं महेश्वरम् ॥ ३,४५ ॥

तं तथाविधमालोक्य सोऽन्तर्भेदाय यत्नवान् ।
षट्पदध्वनिव्याजेन विवेश मदनो मनः ॥

एतस्मिन्नन्तरे देवो विकासितविलोचनः ।
सस्मार नगराजस्य तनयां रक्तमानसः ॥ ३,६७ ॥

निवेदिता वीरकेण विवेश च गिरेः सुता ॥ ३,६० ॥

तत्रैवाध्यायान्तरे । विज्ञाय सा सखीमाह किमप्येष विवक्षति ।
वार्यतामालि विप्रोऽयं महद्दूषणभाषकः ।
न केवलं पापभागी श्रोता वै स्यान्न संशयः ॥ ५,८३ ॥

अथवा किञ्च नः कार्यं वादेन सह ब्राह्मणैः ।
कर्णौ पिधाय यास्यामो यथार्थः स्यात्तथास्तु सः ॥ ५,८२ ॥

इत्युक्त्वोत्थाय गच्छन्त्यां पिधाय श्रवणावुभौ ।
स्वरूपं समुपाश्रित्य जगृहे वसनं हरः ॥

ततो निरीक्ष्य तं देवं संभ्रान्ता परमेश्वरी ॥
प्रणिपत्य महेशानं तुष्टाव च उमा तदा ॥

देव्युवाच । मनसस्त्वं प्रभुः शम्भो दत्तं तच्च मया तव ।
वपुषः पितरावीशौ संमानयितुमर्हसि ॥ ६,१ ॥

(प्रासङ्गिककथां समाप्य तत्रैवोक्तम् ॥)

ततः सप्त मुनीन् देवः चिन्तिताभ्यागतान् पुरः ॥ ७,३ ॥

प्राहिणोदाम्बिकायाश्च स्थिरपत्रार्थमीश्वरः ॥

सारुन्धतीकास्ते तत्र ह्लादयन्तो हिमाचलम् ।
उद्वाहार्थं ततो देवो विश्वं सर्वं न्यमन्त्रयत् ॥

समागतं तु सर्वं च विना दैत्यैर्दुरात्मभिः ।
स्थावरं जंगमं यच्च विश्वं विष्णुपुरोगमम् ॥

ततस्तं विधिराहेदं गन्धमादनपर्वते ।
पुरे स्थितं विवाहस्य देव कालः प्रवर्तते ॥

ततस्तस्य जटाजूटे चन्द्रखण्डं पितामहः ।
कपर्दशोभनं विष्णुर्बबन्ध चण्डिका ततः ।

उवाच चापि गिरिशं पुत्रं जनय शंकर ।
यो दैत्येन्द्रकुलं हत्वा मां रक्तैस्तर्पयिष्यति ॥

हरो विभूष्यते देवैर्वृषभं भूषयन्ति च ।
शक्रो गजाजिनं गृह्य स्वयमेव व्यवस्थितः ॥

चिताभस्म समादाय कपाले रजतप्रभे ।
मनुष्यास्थिमयीं मालां प्रेतनाथश्च चन्दनम् ॥

वह्निस्तेजोमयं दिव्यमजिनं प्रददौ स्थितः ।
एवं विभूषितः सर्वैर्भृत्यैरीशो बभौ भृशम् ॥

ततो हिमाद्रेः पुरुषा वीरकं प्रोचिरे वचः ।
मा भूत्कालात्ययः शीघ्रं भवस्यैतन्निवेद्यताम् ॥

ततो देवं प्रणम्याह वीरकः करसंपुटी ।
त्वरयन्ति महेशान हिमाद्रेः पुरुषास्त्वमी ॥

इति श्रुत्वा वचो देवः शीघ्रमित्येव चाब्रवीत् ।
ततो बद्धाञ्जलिर्धीमान् स्थाणुं प्रोवाच केशवः ॥

शोभसेऽनेन रूपेण जगदानन्ददायिना ।
करमालम्ब्य विष्णोश्च वृषभं रुरुहे हरः ॥

ततस्तु वसवो देवा शूलं तस्य न्यवेदयन् ।
धनदो निधिभिर्युक्तः समीरस्थस्ततोऽभवत् ॥

देवदुन्दुभिनादैश्च पुष्पसारैश्च गीतकैः ।
नृत्यमानाप्सरोभिश्च जयेति च महास्वनैः ॥

सव्यदक्षिणसंस्थानौ ब्रह्मविष्णू च जग्मतुः ।
अथादितिर्दितिः सा च दनुः कद्रुमुखास्ततः ॥

कोटिशश्च महादेवं महेन्द्राद्याः स्ववाहनाः ।
अनुजग्मुर्महादेवं कोटिशोऽर्बुदशश्च हि ॥

गणाश्च पृष्ठतो जग्मुः कोटिशो लक्षशस्तथा ।
महोत्सवेन देवेशो गिरिस्थानं विवेश सः ॥

प्रभास्स्वर्णकलशैस्तोरणानां शतैर्युतम् ।
ततो ब्रह्माणमचलो गुरुत्वे प्रार्थयत्तदा ॥

APPENDIX B

Proverbial passages from the Kumārasaṁbhava (I–VIII)

१ अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसङ्गा । I. 27
२ अपेक्ष्यते साधुजनेन वैदिकी श्मशानशूलस्य न यूपसत्क्रिया । V. 73
३ अप्यप्रसिद्धं यशसे हि पुंसामनन्यसाधारणमेव कर्म । III. 19
४ अभ्यर्थनाभङ्गभयेन साधुर्माध्यस्थमिष्टेऽप्यवलम्बितेऽर्थे । I. 52
५ अलोकसामान्यमचिन्त्यहेतुकं द्विषन्ति मन्दाश्चरितं महात्मनः । V. 75
६ अशनेरमृतस्य चोभयोर्वशिनश्चाम्बुधराश्च योनयः । IV. 43
७ अशोच्या हि पितुः कन्या सद्भर्तुः प्रतिपादिता । VI. 79
८ असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना । IV. 12
९ आत्मेश्वराणां न हि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति । III. 40
१० ऋते कृशानोर्न हि मन्त्रपूतमर्हन्ति तेजांस्यपराणि हव्यम् । I. 51
११ एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः । I. 3
१२ क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् । V. 5
१३ …कः करं प्रसारयेत् पन्नगरत्नसूचये । V. 43
१४ …कठिनाः खलु स्त्रियः । IV. 5
१५ कमपरवशं न विप्रकुर्युर्विभुमपि तं यदमी स्पृशन्ति भावाः । VI. 95
१६ कालप्रयुक्ता खलु कार्यविद्भिर्विज्ञापना भर्तृषु सिद्धिमेति । VII. 93
१७ क्रियाणां खलु धर्म्याणां सत्पत्न्यो मूलकारणम् । VII. 13
१८ क्लेशः फलेन हि पुनर्नवतां विधत्ते । V. 86
१९ क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैः शिरसामतीव । I. 12
२० दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने । IV. 28
२१ …न कामवृत्तिर्वचनीयमीक्षते । V. 82
२२ न केवलं यो महतोऽपभाषते शृणोति तस्मादपि यः स पापभाक् । V. 83
२३ …न धर्मवृद्धेषु वयः समीक्ष्यते । V. 16
२४ …न रत्नमन्विष्यति मृग्यते हि तत् । V. 45
२५ न षट्पदश्रेणिभिरेव पङ्कजं सशैवलासङ्गमपि प्रकाशते । V. 9
२६ न हीश्वरव्याहृतयः कदाचित् पुष्णन्ति लोके विपरीतमर्थम् । III. 63
२७ पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः । V. 4
२८ परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत् ।
अस्मिन्द्वये रूपविधानयत्नः पत्युः प्रजानां वितथोऽभविष्यत् ॥ VII. 66

२९ प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु । III. 1
३० प्रायेणैवंविधे कार्ये पुरन्ध्रीणां प्रगल्भता । VI. 32
३१ प्रायेण गृहिणीनेत्राः कन्यार्थेषु कुटुम्बिनः । VI. 85
३२ प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः । III. 28
३३ प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः । VI. 20
३४ ... प्रियेषु सौभाग्यफला हि चारुता । V. 1
३५ भवन्त्यव्यभिचारिण्यो भर्तुरिष्टे पतिव्रताः । VI. 86
३६ भवन्ति साम्येऽपि निविष्टचेतसां वपुर्विशेषेष्वतिगौरवाः क्रियाः । V. 31
३७ ... मनोरथानामगतिर्न विद्यते । V. 64
३८ यदध्यासितमर्हद्भिस्तद्धि तीर्थं प्रचक्षते । VI. 56
३९ यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः । V. 36
४० रविपीतजला तपात्यये पुनरोघेन हि युज्यते नदी । IV. 44
४१ वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते । V. 44
४२ विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः । I. 59
४३ विक्रियायै न कल्पन्ते संबन्धाः सदनुष्ठिताः । VI. 29
४४ विक्रिया न खलु कालदोषजा निर्मलप्रकृतिषु स्थिरोदया । VIII. 65
४५ विनियोगप्रसादा हि किंकराः प्रभविष्णुषु । VI. 62
४६ विषवृक्षोऽपि संवर्ध्य स्वयं च्छेत्तुमसांप्रतम् । II. 55
४७ ... शरीरमाद्यं खलु धर्मसाधनम् । V. 33
४८ शशिना सह याति कौमुदी सह मेघेन तडित् प्रलीयते ।
प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥ IV. 33
४९ शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः । II. 40
५० समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य । III. 21
५१ स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते । IV. 26
५२ ... स्त्रीणां प्रियालोकफलो हि वेषः । VII. 22
५३ स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम् । VI. 12

APPENDIX C

A Note on Metre

A Sanskrit stanza or *padya* is a combination of four Pādas or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा).

If the number and position of syllables in each quarter are fixed, the *padya* is called वृत्त. It is समवृत्त if all the quarters are similar, अर्धसमवृत्त if the alternate quarters are similar, and विषमवृत्त if all the quarters are dissimilar. If the number of syllabic instants in each quarter is fixed, the *padya* is called जाति.

A syllable or अक्षर is as much of a word as can be pronounced at once, *i. e.* a vowel with or without one or more consonants. A syllable is लघु (short) or गुरु (long) according as its vowel is short or long. अ, इ, उ, ऋ and ऌ are short vowels ; आ, ई, ऊ, ॠ, ए, ऐ, ओ, and औ, are long ones. If a short vowel is followed by an anusvāra or visarga or a conjunct consonant, it becomes long in prosody. So also the last syllable of a pāda is either long or short according to the exigence of the metre (सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा).

In stanzas of the जाति class, one मात्रा is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables, a quarter is divided into गणs (feet) of three syllables each, and in case the number of syllables in the quarter is not exactly divisible by three, each of the remaining syllables becomes a गण. The following verse gives the names and scheme of possible गणs. (आदिमध्यावसानेषु यरता यान्ति लाघवम् । भजसा गौरवं यान्ति, मनौ तु गुरुलाघवम् ॥ also मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः । जो गुरुमध्यगतो रलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥). Expressed in symbols (the symbol ⌣ denoting a short

syllable, and—a long one), the different गणs may be represented as follows:—

य ⏑ — — भ — ⏑ ⏑ म — — —
र — ⏑ — ज ⏑ — ⏑ न ⏑ ⏑ ⏑
त — — ⏑ स ⏑ ⏑ — ल ⏑ ग —

यति is the pause which we have to make in reciting a line.

In all eight different metres are used in the Kumārasaṁbhava (Cantos I–VIII).

अनुष्टुभ्—8 syllables in a quarter. The fifth syllable of each quarter should be short, the sixth long, and the seventh short in the second and the fourth quarter (श्लोके षष्ठं गुरुं ज्ञेयं सर्वत्र लघु पञ्चमम्। द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥). The following 157 verses are in this metre (II) 1–63; (VI) 1–94.

उपजातिः—This is a composite metre formed of the combination of इन्द्रवज्रा and उपेन्द्रवज्रा. इन्द्रवज्रा—11 syllables in a quarter. यति at the fifth. (स्यादिन्द्रवज्रा यदि तौ जगौ गः) गणs त, त, ज, ग, ग. उपेन्द्रवज्रा is exactly like इन्द्रवज्रा, except that its first syllable is short. गणs ज, त, ज, ग, ग. The following 226 verses are in this metre (I) 1–59; (III) 1–74; (VII) 1–93

मालिनी—15 syllables in a quarter, यति at the 8th. (ननमयययुतेयं मालिनी भोगिलोकैः) गणs न, न, म, य, य. The following six verses are in this metre (I) 60, (II) 64. (III) 76, (VII) 94, 95, (VIII) 91.

रथोद्धता—11 syllables in a quarter, यति at the 5th. (रान्नराविह रथोद्धता लगौ) गणs र, न, र, ल, ग. The following 90 verses are in thie metre (VIII) 1–90.

वंशस्थम्—Also called वंशस्थविल and वंशस्तनित. 12 syllables in a quarter, यति at the fifth. (वदन्ति वंशस्थविलं जतौ जरौ) गणs ज, त, ज, र, The following 84 verses are in this metre (V) 1–84.

वसन्ततिलका—14 syllables in a quarter, यति at the 8th. (उक्ता वसन्ततिलका तभजाजगौ गः) गणs त, भ, ज, ज, ग, ग. The following four verses are in this metre (III) 75, (IV) 45, (V) 85, 86.

All the above metres are समवृत्तs. Of the अर्धसमवृत्तs, the following are used.

पुष्पिताग्रा—(अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा ।) गणs न, न, र, य (odd quarter, 12 syllables), न, ज, ज, र, ग (even quarter, 13 syllables). Two verses are in this metre (IV) 46; (VI) 95.

वियोगिनी—Also called सुन्दरी or वैतालीयम्. (विषमे ससजा गुरुः समे सभरालोऽथ गुरुर्वियोगिनी) गणs, स, स, ज, ग (odd quarter, 10 syllables), स, भ, र, ल, ग: (even quarter, 11 syllables). This metre can be treated in the Mātrā scheme also, the definition being षड्विषमेऽष्टौ समे कलास्ताश्च समे स्युर्निरन्तराः । न समात्र पराश्रिता कला वैतालीयेऽन्ते रलौ गुरुः । The following 44 verses are in this metre (IV) 1-44.

APPENDIX D

An alphabetical index of stanzas in the Kumārasambh-ava (I–VIII)



APPENDIX E

Index of Important Words and Topics

*These figures denote the Canto and the Stanza for reference to the notes.